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AN

ESSAY

ON PRACTICAL

MUSICAL COMPOSITION,

ACCORDING TO THE

NATURE OF THAT SCIENCE

AND THE

PRINCIPLES OF THE GREATEST MUSICAL AUTHORS.

BY

AUGUSTUS FREDERIC CHRISTOPHER KOLLMANN,

ORGANIST OF HIS MAJESTY'S GERMAN CHAPEL AT ST. JAMES'S.

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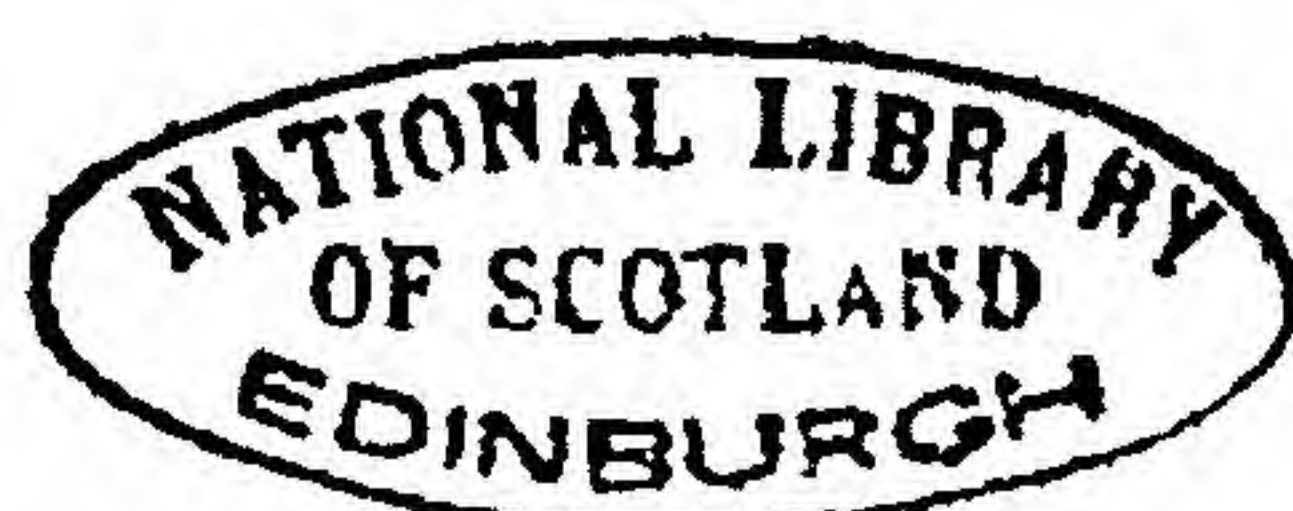
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P R E F A C E.

IN the following Sheets I presume to lay before the Public, a Second Essay, being that mentioned at the beginning of the Introduction to my *Essay on Musical Harmony*, and by which I complete my doctrine of the Science of Music in general.

I should have nothing particular to observe in this place, if I did not feel, (and I trust it will strike the discerning Reader,) that by this Essay I have ventured into a department of much greater depth than the former, and that consequently it has been difficult, to explain and exemplify in the one volume, to which I found it expedient again to confine myself, all that I thought necessary for the study of Practical Composition. But to prevent the natural suspicion, of my having either crowded matter upon matter without a sufficient explanation, or of having entirely omitted many useful articles for want of room; I beg leave to say a few words respecting the Plan which I have pursued in writing the present work.

With regard to Doctrines, I have endeavoured not to waste much room with descriptions of the mere Forms, which have been hitherto introduced in the different sorts of musical pieces; but rather to teach the Principles on which every remarkable branch of composition depends, and according to which the known forms of a piece may be varied, as well as new forms invented. By this method I have endeavoured to explain Sonatas, Symphonies, and other pieces of composition, without giving whole pieces of each sort.

With regard to Examples, I have chiefly selected for my purpose such pieces as have either not yet been printed, or as are scarce and not generally known ;

known ; and only referred to such others, as I suppose to be either universally known in this country, or easily to be obtained. But I have taken pains to explain and exemplify every thing in such a manner, as to render it intelligible, without those works to which I refer, or which I only mention ; and that consequently the Reader will not be under the necessity of procuring them for the sake of understanding this work.

Whether the above plan be proper or improper, or whether I have been successful in pursuing it, or not, I humbly submit to the decision of the discerning Reader ; and flatter myself that the little merit which may be found in this Essay will be admitted, or its imperfections corrected, with the same candour which I have hitherto experienced in the reception of my former Essay.

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INTRODUCTION.

INTRODUCTION.

§ 1. THAT Rules can be given for musical composition, and ought to be attended to, if a musical work shall deserve the name of a piece of art or science, I have endeavoured to shew in the Introduction to my *Essay on Harmony*. But I know that Treatises of that Art are seldom found so useful as diligent Students wish to find them, and this chiefly on account of their not being studied in a proper manner. I shall therefore in this place attempt to point out a *Method*, according to which musical Treatises in general, and my said former and the present Essay in particular, ought to be *studied*, if they shall answer the just expectations of the diligent Reader, and afford him that instruction which is contained in their Doctrines and Examples.

§ 2. But before I proceed to the particulars of the said Method itself, I beg leave to point to *two faults*, which I have discovered in the general method of studying musical Books, viz: *first*, that they are studied *not methodical enough*; and *secondly*, that Students do not dwell a sufficient time upon every particular of the Book.

§ 3. The *first* of the said faults is committed when a theoretical work is studied merely according to the order in which it is written.

That it is good and necessary to peruse a Treatise first in the order in which it is written, I endeavour to shew in § 6; but that this is not the only order in which it should be studied, will as I hope follow from what I say in § 7, & *seq.* For, a theoretical work ought to be written systematically, so that its contents become properly connected, and may be easily comprehended and examined in that connection. There must consequently be often things mentioned or explained in one Chapter, which ought to be made practical use of in connection with those of another Chapter; and this renders a methodical *selection* of the contents of a work necessary for that *particular study*, which the practical use of them requires.

As an Example of what I have said in this section, I beg leave to mention my Opera V, entitled *the first Beginning of the Piano Forte*. This work, which I also mention in Chap. I, § 7, contains first the Rudiments of the Art of playing on Keyed Instruments, in a systematical Order; and then a series of practical Lessons and Sonatinas. The former or theoretical part therefore may be compared to a Treatise; and the latter or practical part, shews in what methodical manner the former may be studied, and applied to the practice of playing. That studying the theoretical part of the work in question, without such a methodical selection as the practical part requires, would not make a person a Player, will as I think require no demonstration; but that if the work was only consisting of its practical part, without

without the theoretical, it would not be calculated to give players a complete knowledge of the Rudiment of that art, is equally evident. This example therefore shews, how insufficient it is to study theoretical works merely in the order in which they are written; and that if they were written in such Lessons as their doctrines should be studied and tried in practice, they could not be systematical Treatises. The latter also appears from *Hiller's Guide to Singing*, (*Anweisung Qum Gefange*, Leipzig 1774,) which is a very excellent theoretical and practical work, written in Lessons, but no regular or systematical Treatise.

§ 4. The *second* Fault mentioned in § 2, arises from a Students expecting of a book powers which no Author can give it; I mean the powers of rendering him perfect in the theory and practice of what the book teaches, if he but reads it till he perfectly comprehends every thing it contains. According to the said expectation therefore a musical Treatise is laid aside as *done* with, and perhaps condemned as not being sufficient for the study of what it teaches, when its Reader is but just prepared to *begin* studying it in that methodical manner, which I have mentioned in § 3; or is at least hurried through, as fast as it can be comprehended, without that patient perseverance which is required for learning to bring its Doctrines into practice.

But how is it possible to learn from a Book, even from the clearest and most instructive one, any Science, and particularly that of Music, so fast as from a skilful Master? For the Book cannot lay its Rules and Practices before the Student so as he wants them; but it lies open before him by whole chapters, and frequently offers to him first, what according to his capacity he wants last. A Book can also not directly tell the Student, what he misunderstands, or what faults he makes in his practices; but it suffers him to proceed, right or wrong, as he does it. These and more disadvantages are not met with under a skilful instruction by Mouth; and yet it is well known that a considerable time is required under the tuition of the greatest Master, to make the most able Student any ways proficient in musical Composition. It is therefore natural, that by the above Method of studying, the most attentive Person finds little improvement from the Study of musical Treatises.

§ 5. The *Method* now, which I presume to propose is: that the Study and Practice of Harmony and Composition should be divided into the following *two principal parts*, viz: first the *general study* of a whole Treatise, in the order in which it is written; secondly, the *particular study and practice* of the three chief branches of the Art of Composition, viz: Simple Counterpoint, Double Counterpoint and Imitation, and Whole Pieces.

§ 6. The said *general study* of a whole Treatise requires: the reading and considering of it in the order in which it is written; and an attention to the Nature of its Doctrines and Examples, and to the Connection in which the one stands with the other. It must be continued till the Reader has a clear general Idea of the whole, and of the nature and use of what is contained in the work; and is therefore the foundation of the whole.

§ 7. The *particular Study and Practice* pointed out in § 5, begins with Simple Counterpoint, of which I have treated in Chap. XIII, of my Essay on Harmony.

The practice of it requires a *previous Study* of all that belongs to the Scale; to Intervals; to the construction of Intervals one over the other, and their progression one after another; to Chords; and to the Signatures of Chords in Thorough Bafs. All these particulars therefore a Student may make himself acquainted with according to the first Eight Chapters of my Essay on Harmony, by reading every doctrine they contain so long and so often, till he perfectly comprehends it, and till he can immediately recollect and explain the Examples I have given to it; or better, till he can demonstrate it by Examples of his own invention.

After the said previous study, the *Practice* of simple counterpoint begins, which comprehends: first, the expressing of a *given harmony* in a certain number of parts; secondly, the *inventing of a regular harmony*, and expressing it in any fixed number of parts.

§ 8. The *first* sort of practices mentioned just now, or that of expressing a *given Harmony* in regular parts, must be divided into the following branches, viz: first, that of writing *Chords in close Harmony* to a figured bafs; and secondly, that of writing *melodious parts in dispersed Harmony*, either to a figured Bafs and another given Melody, or to a figured Bafs alone.

1. To write *Chords* to a figured Bafs requires, besides the previous study in § 7, an intimate acquaintance with the rules of Thorough Bafs, viz: first, to which note of a well figured Bafs a Chord belongs, (see my Essay on Harmony, Chap. VIII.); secondly, how high or how low the chords may be set. This latter depends partly upon the Rules I have given in Chap. III, § 5, of the said Essay; and partly upon the consideration, how high or how low the Bafs, or a Principal melody to which the Chords shall be an accompaniment, is set.

The practice in question should begin with *four* regular parts; that is to say, with Chords of three parts to the Bafs. A reason why I recommend the beginning with four parts see in my Essay on Harmony, Chap. XIII, § 4. The Chords must be written in close harmony, or so as they are played in a regular Thorough Bafs accompaniment. See them written in this manner in the Examples at Plate 7, of the quoted Essay. From four parts a Student must proceed to *fewer*, and to *more* regular parts; but never fewer or more parts must be intermixed promiscuously, or for want of the knowledge how to write in a fixed number of regular parts.

2. To write melodious parts in *dispersed harmony* ought to be begun with setting first two, and afterwards one or three regular middle parts to a Bafs and a given Melody; and afterwards it ought to be continued with setting both, middle and upper parts, or only upper parts alone, to the same Bafs and given Melody. In all these cases the harmony must be strictly regular according to the figures of the Bafs, as well as every part regular and melodious in itself.

In both the above practices the beginning must be made with plain Baffles and simple Harmonies, like as in the Examples to Chap. XIII, § 5, of my Essay on Harmony; and the Student must progressively advance towards figurative Melodies and complicate Harmonies. But never a succeeding practice must be begun, before the Student is sufficiently perfect in the preceding.

§ 9. The *second* sort of practices mentioned in § 6, is that of *inventing a regular harmony*. It may be begun and continued in the following progressive order, viz: *first* by figuring a given regular Bass in different manners, and expressing the different harmonies in parts, according to the methods shewn in § 8, under No. 1 & 2; *secondly*, by setting different figured Basses to a given upper part, so as to make a regular harmony of two parts, or to be calculated for the addition of one or more parts, which may be added to the Bass and given Melody according to the directions given in § 8, No. 2; *thirdly*, by inventing harmonious and melodious Periods, without any given Bass or upper part. These practices require a previous study of Cadences, of Modulation, of Time, and of Rhythm; of which I have treated in my Essay on Harmony, Chap. IX, X, XI, XII.

§ 10. After all the above practices, and when the Student finds himself sufficiently fluent in each sort of them, he may indulge himself with attempting short Pieces of a certain established Form and Character; such as Minuetts, Marches, or others of those I mention in Chap. XII, § 13, & *seq.* The reason why I propose the said pieces, follows from § 12 of the same Chapter; for, they assist him in inventing, which he wants, till he has practice and courage enough to invent without this or any other assistance. But the more patiently he can still submit to that study which I am now going to point out, and the less he diverts his attention from it, by composing too soon, the greater must be his satisfaction at last.

§ 11. The *second* great branch of the particular Study and Practice pointed out in § 5, is the study of *Double Counterpoint* and *Imitation*; and its importance in composition will as I trust follow, from what I have said in my Essay on Harmony, Chap. XIV, § 1, near the end; and in the present Essay at Chap. V, § 1, and Chap. VIII, § 2. The progressive order in which the different parts of the study in question should be gone through, is as follows:

First, a Student may read the chapter of Double Counterpoint in my Essay on Harmony, so long, till he perfectly understands every Doctrine and Example it contains. Afterwards he must practise writing Double Counterpoints in all Intervals, and in all sorts of Imitations, as shewn in the said Chapter; and this practice he must also continue till he is familiar with it.

Secondly, he may read the chapter of Imitation in the quoted Essay, with the same attention as that of Double Counterpoint. And afterwards he should take Subjects of different Lengths and of different Qualities, from Sonatas and other pieces of great Composers, but particularly from pieces which he is not much acquainted with; and to those he should try to make Imitations, yet without regard to putting them in such connection as in a formal piece. The said imitations he should then compare with those of the Authors of the different subjects, to see whether he had the same or other fancies than they, and what sorts of the best Imitations he has perhaps not hit upon.

§ 12. The final study and practice of all that relates to simple and double Counterpoint, and the preparatory one to that of writing whole pieces, is united in the *analyzing* of all

forts of musical pieces. This very important branch of the study of Composition should not be neglected. For, on the one hand it teaches us how to discover the perfections or imperfections of the compositions of other Authors; and on the other hand it enables us to compose so, as to be able of accounting for every period or note we write ourselves.

I have therefore taken particular pains to make the diligent Reader acquainted with the study and practice in question, by analyzing various Examples, and for various purposes. For in my Essay on Harmony, Chap. XIII, § 6, 9, and 11, I have shewn how to analyze the Harmony of simple Counterpoint; in § 22, of the same Chapter—Harmony in regard to the Fundamental Bases; in the whole of Chap. XIV—Double Counterpoints; and in the present Essay every Example from Plate I. to Plate XLIX. some more and some less, according to the different occasions, as the Text will explain.

As another Example for the purpose in question I beg leave to mention my *Symphony with analytical explanations*, Op. VII, which as it would have taken up too much room in the present Essay, I have published separately as an introductory piece to it. The particulars explained by the analysis, are: the Subjects and Imitations; the Modulations; the Counterpoint Inversions; and the Rhythmical Order contained in that Symphony. And though I know, that in point of fancy, and humourous elaboration, the piece in question stands far behind the Symphonies of *Haydn*, and other great composers; yet I presume to think it calculated to exemplify *simple regularity*, and the various manners in which longer or shorter *subjects may be treated*. These I have found to be important objects for a young Composer; and I do not doubt that a person who is once perfect in them, will find it easy to proceed to more bold and fanciful pieces. More respecting this Symphony see in Chap. I, § 11, and Chap. VI, § 30.

§ 13. The *third* or last great branch of the particular Study and Practice pointed out in § 5, is that of writing *complete pieces*. It requires a *previous study* of the following particulars, viz: first a *general study* of the whole present Essay, according to the direction given in § 6; secondly the *particular study* of Chap. I, and of that Chapter to which a piece to be composed belongs, also of those Chapters of my Essay on Harmony, which have not yet been much attended to, viz: that of Time, Rhythm, Variation, Fancy, and the antient Ecclesiastical Modes.

After the said previous study, the Student should fix upon a *short and simple form* of that sort of pieces which he intends to practise first or most; that is to say: upon a Sonatina or short Sonata, rather than upon a Symphony for an Orchestra or a Concerto; upon a short simple Fugue or Canon, rather than upon an elaborate Double Fugue or Canon; and upon a simple Air, rather than upon a Bravura Song or a Chorus.

Of the piece he has thus fixed upon he must make a *previous Plan*, according to all the particulars pointed out in Chap. I. of this Essay; and to assist himself in inventing, as well as to compose from the first attempt nothing but pieces that are speaking and interesting, he may plan it as one of the pieces described in Chap. XII, § 13, & *seq.* or after any other piece which he particularly admires. According to that Plan he may then elaborate the Piece. But he should never adhere so closely to the form or character of a piece which he

has

has chosen for a pattern, as merely to copy or counterfeit the same, and not freely and ingeniously to invent in imitation of it. For the former would deserve censure, when the latter has been always thought honourable.

From short and simple pieces a Student may gradually advance to *longer* and more *complicate* ones, till he finds himself able to attempt any piece he chooses.

§ 13. The above is the Method I presume to propose for a proper and methodical study of musical Treatises in general, and of my Essay on Harmony and Composition in particular. Should it at first sight appear tedious and troublesome, I beg leave to observe: *first*, that I hope the diligent Reader will not find it so when he tries it with proper attention, because one study and practice leads progressively into the other, and facilitates the same; and *secondly*, that I do not doubt but the certainty of pursuing a method of studying which cannot finally disappoint his expectation of improvement, will make him regardless of that real trouble, which the perseverance of attending to it may cost him.

To the said considerations I beg leave still to add: that though I have taken pains to write my two Essays in question as plain and intelligible as I possibly could, yet I know how difficult it is for any person to make such a *Beginning* in the study of Harmony, as to lay a sure foundation in it. If therefore a diligent Student can have the assistance of a skillful Master, he should not refuse it himself in the study of simple counterpoint, being the first and fundamental study pointed out in § 7; and afterwards he may try how much he can help himself without a Master.

§ 14. I conclude this Introduction with remarking: that though I have in § 4, shewn some disadvantages which the most attentive Student meets with in the study of musical Treatises; and though I must confess, that studying a treatise under the guidance of an able Master, cannot but save much time and trouble: yet that I presume, good Treatises are the only means by which a student can obtain a compleat and clear Idea of all that belongs to Composition, or by which he can recollect in a systematical order what he has learnt in another order from a Master.

According to the above consideration therefore I may flatter myself, that if the present Essay shall not be found undeserving the approbation of the discerning Reader, it will be useful, not only for *learning* composition, but also as a companion to those who have already made some progress in that art.

AN

ESSAY

ON PRACTICAL

MUSICAL COMPOSITION.

CHAPTER I. OF THE PLAN FOR A PIECE TO BE COMPOSED.

I. *Of the Plan in General.*

§ 1. **COMPOSING** a piece of Music, requires, like executing any other piece of art or science, a previous consideration of its intended *nature* and *quality*; of the *purposes* for which it shall serve; and of the *means* by which it can be made to answer its intended nature and purposes, in the most proper manner. According to the said consideration a previous calculation of its outlines and *general* characteristics must not only be made, but in writing the piece itself, unremitting attention must be paid to render every *particular* of the piece conformable to the general idea of it. And this is what I call forming a *Plan* of the piece; and executing it accordingly.

II. *Particulars in the said Plan for a Musical Piece.*

§ 2. In regard to the *nature* of a musical piece, there must be considered: *what sort* of a piece it shall be, whether an opera, a concerto, a symphony, a sonata, or whatever else it may be; and in regard to its *quality*: whether it shall be long and grand, or short and simple; for an orchestra or not. Of the former, or the different *sorts* of pieces I shall speak in all the succeeding Chapters of this work. I therefore proceed here immediately to their *qualities* as follows:

A. LENGTH AND DISPOSITION OF A PIECE.

§ 3. Though some characteristic dance tunes must be composed according to a certain prescribed *length*, yet in general a composer is at liberty to make his pieces as long as he thinks

thinks proper. But even in the latter case it must be previously considered, first how long the piece to be composed may be *in the whole*, and secondly what proportional length may be introduced in its *component parts*.

In the *whole*, a piece may be either of a common length, *i. e.* as long as similar pieces generally are; or longer, or shorter, than usual.

And in its *component parts* a piece may consist of one or more movements; and every movement of one or more sections.

§ 4. According to the said length of a piece, its *disposition* must be made, and it must be previously considered and determined upon: first, *how long* the piece shall be in the whole; secondly, *how many movements* there will be proper in it, and what relation and proportion one shall bear to the other; thirdly, how many *sections* there shall be in every movement, and what connection there shall be between them; fourthly, what *subjects*, *periods*, and *passages*, will be most proper for the length and intended character of every particular movement and section.

More of the length of every particular sort of pieces, see in their respective Chapters.

B. MODULATION OF A PIECE.

§ 5. There are two particulars to be observed in regard to the object in question, viz: first the modulation of *every movement*; secondly the relation of key and mode between several *movements in connection*.

§ 6. Respecting the *first* of the said particulars, every movement is considered as a piece by itself, and has three principal objects in its modulation, viz: first the *setting out*; secondly the *elaboration*; thirdly the *return* of the modulation. These I shall endeavour to explain in regard to the different lengths of pieces.

§ 7. In *short pieces*, where there is no room for a particular elaboration, the said three objects are not always distinguished, because the piece either remains entirely in one and the same key, or it consists only of a *setting out* from the key to one of its related keys, and a *return* from thence to the original key. This I will exemplify by referring to my Op. V, entitled *The first Beginning on the Piano Forte*, &c. the pieces of which I shall divide into nine different classes, as it appears under the following numbers.

1, In all the twelve *Lessons* from page 15, to page 24 of the said work, see *Preludes* of one section, which begin, remain, and end, in the same key; and the same in the *Moderato* of Lesson III.

2, Pieces of two short sections, which both begin and end in the principal key, see in Lesson 1, 2, 4, 5, and 7; and two alternate pieces, each of two sections of the same quality, are frequently met with, as minuets or cotillions, but they ought to be set with much judgment if they shall not become tiresome in effect.

3, In the *Allegretto* page 37 and 38, see the first section begin and end in the same key as before; the second section also begins in the same key, but the first period ends with the half cadence on the dominante, on which it afterwards dwells for another whole period, and then makes a conclusion by repeating the first section, in the key again.

4, In the *Adagio*, page 34, the first section is the same as above; but the second section begins with the leading chord, on which it dwells through four bars, and then concludes like the last piece (page 38).

5, Pieces

5, Pieces in which the first section ends with the leading chord, and the second section begins with the same chord, but ends in the key again, see in *Lesson* 6, 9, 11, and the *Moderato* page 32. The accidental sharps or naturals in the two latter ones, make no difference in this explanation. (See my *Essay on Har.* Chap. X, § 5.)

6, In the pieces page 27, 30, 31, 33, and 35, see the first section end in the key; and the second section begin in the same key, but make a digression to the fifth of the scale, and afterwards conclude in the key again.

7, A piece in which the first section also ends in the key, but the second begins in the fifth, and ends in the key, is the *Moderato* in *Lesson* 8.

8, Pieces in which the first section ends with the leading chord, and the second begins with the same chord as chord of a key note, but ends in the key, see in the *Menuetto* page 22, and *Allegretto* page 24.

9, In the pieces page 28 and 29, see the first section end in the fifth of the scale, and the second begin in the same substituted key, but end as before.

N. B. In all the above cases the piece consisted of a *setting out* from the key, and a *return* to the key. In those at Nos. 1, 2, 3, 4, 6, and 7, where each section ends in the key, the setting out is from the beginning to the middle of each section, and the return from thence to the end of the section, which makes every section like a piece by itself. But in the *Moderato*, No. 5, the *setting out* is from the beginning to the end of the first section, and the *return* begins after a short *elaboration* at the middle of the second section.

The same as with these short pieces it is with those of any length. For they consist of nothing but the described setting out, elaboration, and return, and are only prolonged in the different manners I shall shew below. (See § 9, & *seq.*) Extraordinary cases naturally make an exception.

§ 8. But though the piece shall be *short*, the setting out need not always be to a nearly related key, as in all the examples of the last §; it may be to a key that is more or less *foreign* to the original one. This has a good effect in *characteristic* pieces; or also in those, which are like a *subject* for more elaboration in pieces of some length.

1, An example of the former see in my above work *Opera V*, page 36, where the first section begins in *major*, and the setting out ends the first section with a conclusion in the fifth, suspended by the *minor* sixth, which makes the *minor* of the principal key to be expected; but the second section begins in the third of the principal key, *minor*, and after a little elaboration the regular return to the key is introduced and makes the conclusion.

At that place I must also take notice of the short *Adagio* which follows at page 37. This is nothing but a transitory period, which consequently need not return to the key, from which it set out.

N. B. The same must be understood of other short movements in the course of long pieces, which do not set out and end in the same key and mode.

2, An example of the latter sort, or a piece calculated for more elaboration, see at Plate I. of this work, No. 1. It is the last presto of the quintett I have written but not yet published; in this the fourth and fifth bar of the first, and the twelfth and thirteenth of the second section, ought to be taken notice of. A similar piece is the last presto in *Haydn's* Sonata V, *Opera* 14; and is remarkable for the strange but fine conclusion, both of the first and second section. Both these pieces are afterwards varied, viz: the first with a succeeding piece alternately; and the second by itself.

§ 9. When pieces shall be *longer* than those of two short sections I have explained above, they may be planned in two different manners, viz: first by making them of *more than two short sections*; and secondly, by making them of one, two, or more, *long sections*.

N. B. By *Piece* is here still understood, every *movement*, which begins and ends like a piece by itself.

§ 10. Those of *more than two short sections*, may be set as follows, viz: of *three* short sections: first, so that all three set out and end in the principal key; secondly, so that the first and second sections both end in the fifth of the scale, and the third section in the key; thirdly, so that the first section ends in the key, the second in its fifth, and the third in the key again. Also in more varieties of modulation which follow from what has been said above.

Of *four* short sections, pieces may also be set so, that every section begins and ends in the principal key, of which sort I know a beautiful minuet for dancing; but more generally the four sections are divided into twice two, or two alternate pieces of two sections each: such as a march and trio; a minuet and trio; or as the first movement in *Sonatina* 1, 2, 4, and 5, of my above-mentioned Opera V. These may stand, either in the same, or in a related key and mode, as will appear from those works of good composers where they have been introduced.

Of *five* or more short sections, are in general those pieces called *Rondos*. In these the first section begins and ends in the principal key; the second section begins either in the same key and modulates to the fifth, or begins in the fifth at once and ends with the leading chord of the principal key; the third section is nothing else but a repetition of the first; the fourth section begins and ends in another related key; and the fifth, is a repetition of the first again. Pieces of this sort which consist but of the three first sections, and without separating the second from the third, are those at page 27, 30, 31, 33, 35, and 37, in my *Opera V*, to which I have referred above, in § 7. But the principal part, or subject of *Rondos*, need not always be of one section only; it may also be of two sections, like the last presto in my *Symphony*, Opera VII. Of this sort see a Rondo in *Vanhall's* two sonatas for two performers Opera XXXII, the last piece, which consists of a subject of two sections, followed by alternate pieces of two sections, and a transitory section to each of them, so that the whole consists of twenty-two sections, in the following manner, viz: first the subject, being two sections; followed by two sections in the fourth of the scale, and a transitory one, (makes 5;) secondly, the subject, and three sections in the principal key *minore*, (makes 10;) thirdly, the subject, and three sections in the fifth of the scale, (makes 15;) fourthly, the subject, and three sections in the sixth of the scale *minore*, (makes 20;) lastly the subject two sections, (makes 22.) The sections between the subjects also touch on their nearest related keys, in such a manner, that the whole is a beautiful series of natural modulations, and far from becoming tedious by its number of sections.

As a piece or movement of *seven* sections, which all stand in one and the same key and mode, I mention the first part of my *Shipwreck*, Opera VI. It is no Rondo, but a Moderato of one long section, which has been reduced to smaller ones, by the interspersion of two other short pieces, of two sections each. How short pieces of one or two sections may be prolonged by *variation*, I have sufficiently shewn in my Essay on Har. Chap. XVI.

§ 11. Pieces or movements of *one* or *two long sections*, require a setting out and a return, like those of the preceding description, and are only different from them in the elaboration. This I will endeavour to shew, by going over the whole plan of modulation in an elaborate movement.

1, In its *outlines*, a long movement is generally divided into *two sections*. The first, when the piece is in major, ends in the fifth of the scale, and the second, in the key; but when the piece is in minor, the first section generally ends in the third of the scale, and the second in the key. (See my Essay on Har. Chap. X, § 9.) These two sections are either separated by a *double bar* or *repeat*, or not distinguished by any particular mark; which latter commonly is the case in concertos or those pieces which would become too long by a repetition. But though pieces are not calculated for a repetition, the above distinction of two sections is required in them, if they shall create an expectation at the beginning, and give a satisfaction at the end; without which they cannot be truly entertaining. (Of those that are divided into *more* elaborate sections, see § 12.)

2, In regard to *other particulars*, the said two sections admit, besides a regular setting out, and a return, *three sorts of elaboration*, all of which may be distributed in the following manner, viz:

Each *section*, may be divided into two *subsections*; which in the whole makes *four* subsections.

The *first* subsection must contain the setting out from the key towards its fifth in major, or third in minor; and it may end with the chord of the key note or its fifth, but the latter is better. The *second* subsection comprehends a first sort of elaboration, consisting of a more natural modulation than that of the third subsection; it may be confined to the fifth or third of the key only, or also touch on some related, or even non-related keys if only no formal digression is made to any key but the said fifth in major, or third in minor. The *third* subsection or beginning of the second section, comprehends a second sort of elaboration, consisting of digressions to all those keys and modes which shall be introduced besides that of the fifth (or third;) and being the place for those abrupt modulations, or enharmonic changes, which the piece admits or requires. The *fourth* subsection contains the return to the key, with a third sort of elaboration, similar to that of the first subsection.

All the above I will endeavour to demonstrate, according to the first Allegro of my *Analyzed Symphony* Op. VII, viz:

First subsection: The piece begins with two subjects in the key, which make a period of eight bars. The subjects are repeated, the second one with an extension, and end with the chord of the Dominante; from bar 9 to 24. *Second* subsection: the said first sort of Elaboration, which there begins, remains, and ends, in the fifth of the key; from bar 25 to 80. *Third* subsection: the said second sort of Elaboration, containing three digressions which are pointed out in the analysis of the piece itself; from bar 1, after the Repeat, to bar 56. *Fourth* subsection: the return to the key, with a short previous digression to its fourth, by the third sort of Elaboration mentioned above; from bar 57 to 128.

The above is the plan of modulation, which will be found attended to in most sonatas, symphonies, and concertos, as well as elaborate airs and chorusses, of all great Composers, because it is the most reasonable one, and the most adapted to the nature of our attention, and our feeling, hitherto known. But it may be *varied* almost to the infinite. For, the different sections and subsections of a piece may be of any reasonable variety of length, and the said sorts of modulation and elaboration may be diversified without end,

as it also appears from the composition of great Composers, and will require no demonstration.

§ 12. From the above plan of modulation are in some measure *excepted* ; first pieces which contain *three, four, or more* long sections ; secondly Rondos ; and thirdly Fugues.

Of the *first* sort is the first movement in *Haydn's* third sonata Op. LXXV, which consists of five sections. But upon examination it will be found, that it depends on the same plan, which I have mentioned § 10, respecting pieces of more than two short sections.

The *second* sort, or Rondos, may be divided into *proper* and *improper* ones. The *former* are those, in which the first section always returns in the principal key, either in its original form, or varied like as in the example I give in Chap. II, § 9, under *Bach's* Sonatas with varied reprises. (See Plate V ;) and the *latter*, those in which the subject or first section also appears in keys to which a digression may be made. A beautiful example of this sort see at Plate I, No. 2. It is taken from *Eman. Bach's* first set of three Sonatas with Accompaniments, *Leipzig* 1776; and I have added to it an explanation of the course of its modulation. A less elaborate piece of the same sort is a *Tempo di Gavotta* in my Sonata IV, Op. II.

Of the modulation of *Fugues*, see Chap. VI, § 24.

§ 13. In regard to the *second* particular mentioned at § 5, I must now shew the required relation of key and mode, between the several *movements* of a piece.

The greatest relation of key and mode naturally is : when all the different movements of a piece stand in *one and the same* key and mode, like as in my *Analyzed Symphony*, Op. VI. But in pieces of this sort, a good *variety* of the *forms* of the different movements is required, as otherwise they become tedious, on account of the continual sameness of key and mode that is felt in them.

More useful therefore, than the said relation, is that : where a good *variety* of key and mode is united with a proper relation. This may be done as follows : in pieces of *two* movements, the first may be in minor and the last in major, which produces a spirited finish. The first movement in major, and the second in minor, produces in general a melancholy effect.

In pieces of *three* and *more* movements, the first and last should be set in the same *key*, to preserve the impression of one and the same piece, but they may be different in *mode*, the same as in those of *two* movements. And the one or more movements between the first and last, may be set in any variety of related keys and modes ; which a judicious fancy can suggest. Fine examples of pieces of *four* movements are most of *Haydn's* Symphonies. And as one of *more than four* movements I mention my *Shipwreck* Op. VI, which consists of *nine* movements, related to each other in the following manner, viz : The first is in D major ; the second, also in D major ; the third, in A minor ; the fourth, in D minor ; the fifth, in D major ; the sixth, in G minor ; the seventh, in G major ; the eighth, in D major ; and the ninth, likewise in D major.

C. CHARACTER OF A PIECE.

§ 14. A piece may be composed, either in a certain *prescribed* character, or its character may be *optional*. But in both cases it ought to have some *general* character, which receives its shades and lights from *particular* characteristics.

Of

Of the *former* sort, or of a prescribed character, are: *George Benda's* Ariadne of Naxos; *Eman. Bach's* sonata which represents a conversation between a Melancholicus and a Sanguinicus; *Haydn's* seven words of Christ; *Clementi's* La Chasse; and, if I may be permitted to add it, my *Shipwreck*, mentioned § 13. Also characteristic Overtures; and all those Vocal pieces, in which the music properly expresses the words.

Of the *latter* sort, or of an optional character, are all well composed sonatas, symphonies, concertos, or those pieces of any other description over which no certain character is pointed out.

§ 15. The *means*, by which prescribed as well as other characteristics may be brought into a musical piece, are: Time, Rhythm, Subjects, Modulation, Imitation, Variation, the nature and management of Voices or Instruments, and any thing else which can produce useful varieties. For, each of these particulars is in some measure calculated to produce strong characteristics of various sorts, by itself; and in their combinations, particularly when words are set to music, they may be rendered expressive, not only of any thing that is conceivable by Sound or Motion, but even of many passions of the soul.

In *what manner* the said means must be used for producing characteristic expressions, the intended limits of this work will not permit me to venture upon. But some useful hints may be found in my Essay on Har. Chap. XII, (of Rhythm,) and in Chap. XVI, (of Variation) § 7, with the Examples Plate XXXVI, No. 2; which, with an attentive study of the works of great composers, will sufficiently assist an ingenious student, to help himself in most cases, by his own consideration.

But I must endeavour to shew, *what characteristics*, of those that might be expressed, are proper or improper to be brought into a musical piece, viz: Proper to be expressed, can only be such characteristics, which a Poet might set a stress upon, if he was to write a poem on the thought or sentiment to be expressed in music; and improper: all those which, if the Poet was to set a particular stress upon them, would be censurable in the poem. All mere by-thoughts, or trifling circumstances, are therefore not to be expressed at all, or at least not so much as the principal thoughts of a sentiment; and the worst would be, to express mean or indelicate things.

How easily a lively imagination may be led too far in this respect, appears from some compositions of great *Handel* himself, particularly from a chorus in *Israel in Egypt*, where he carefully expresses the swarming of flies, and the crawling of other insects, which I mention merely as a caution to young composers, and should not have taken notice of it, had not other authors done it before me.

§ 16. With particular regard to the *optional* characteristics of a piece, there must be considered what degree of Graveness or Vivacity, or what other general characteristics a piece to be composed ought properly to have; and the Movement and Measure, Subjects, Air, and Harmony of the piece, must be calculated accordingly, so that it may admit of imitations and other elaborations suitable to the intended character.

When a piece consists of *two or more movements*, a previous calculation must be made of the variety as well, as the relation of character between those movements, as I have partly shewn in § 13; so that one general character may be found in the whole, and yet particular characteristics in every movement, to set each other off by a judicious variety.

And in a *collection* of sonatas, or other pieces of one sort, there ought likewise to be such a relation between the different pieces, that they are something similar in length, style

style and form, but various in Character and Elaboration; and it is best if they stand in such a relation of key and mode, that they may be played in the order they stand, without a transitory interlude, as some players would neglect the said interludes, and others not be successful in the extempore invention of them.

All the above will be found attended to in the works of good composers, except the last, (the relation of key and mode between the different sonatas of one collection) which some neglect.

D. THE INSTRUMENTS OR VOICES FOR WHICH A PIECE IS TO BE COMPOSED.

§ 17. The two particulars which must be attended to in planning a piece, respecting the one or more instruments or voices for which it is to be set, are: first, that it may be *practicable* in its principal as well as other parts; secondly, that its respective instruments or voices may be used *to advantage*.

This requires a proper knowledge of their nature, and treatment, according to which not only the *subjects* of the piece, but in many cases also its *key* must be judiciously chosen. Respecting Subjects see Chap. III, § 12; and that the key must also be considered, both on account of the nature of certain instruments, and of their temperament, needs no demonstration.

More belonging to the object in question follows from Chap. II, III, and XI.

E. THE NUMBER OF PARTS, PARTICULAR PERFORMERS, &c.

§ 18. As some passages are calculated more for a solo, others for a duo, trio, &c. it is necessary to have the *number of parts* in view, for which a piece shall be composed, and to make the previous disposition accordingly; which will require no further demonstration.

§ 19. If a piece shall be composed for a certain particular *performer* or sort of performers, attention must be paid to their ability or their capacity. For, some fingers have a greater or lesser compass or strength of voice than others of the same class, or a greater or lesser perfection in certain passages: this must be attended to if a piece is expressly composed for them. In the same manner, pieces for keyed instruments may be calculated for one who can reach farther than players in general; or for one who can not reach so much as an octave. Of the latter sort are my pieces for *The first Beginning*, Opera V, in which no more than a sixth is required to be reached throughout.

§ 20. The particular *place*, or *occasion*, for which a piece may be intended, is the last I shall point out for the purpose in question; in regard to which there must be considered: first, or in general, whether it shall be for the Church, the Chamber, the Theatre, or an open Field, of which I shall speak in Chap. XII; secondly, or in particular, whether it is to be for general use, or for some extraordinary purpose or occasion, and what particular qualities or characteristics are required in each of the said cases.

§ 21. That a proper attention to all the above particulars, is useful and necessary in making the plan for a piece to be composed, if it shall deserve to be called a piece of art, and have an intended effect, will I hope be allowed; I therefore only add, that making
such

such a previous plan, cannot but facilitate the elaboration of the piece itself, and insure its effect, which also will require no demonstration.

CHAPTER II. OF SONATAS.

§ 1. *Sonatas, Symphonies, and Concertos*, are in so far *one like the other*, that they may be set of the same length, and consist of the same number of connected Movements, of one, two, or more sections each; and also that they must be composed according to the General Plan, and all the Particulars pointed out in Chapter I.

But they are *different*, in regard to their Nature, and to the Purposes for which they are used. This is most distinguishable in their characteristic form, and less so, in those forms, where the one becomes similar to the other.

The above I shall endeavour to shew and exemplify in the present, and the two following Chapters.

I. *Of Sonatas in General.*

§ 2. A *Sonata* is: a piece, chiefly calculated for *one performer to each part*; and may be compared in Instrumental Music, to what an *Air* is in Vocal Music.

Its *characteristics* therefore are: a finer sort of Subjects, and a higher finished, or more delicate, and embellished Elaboration, than what would be proper for Symphonies, or *Tuttis* in Concertos. It ought to be melodious in every part, yet, as *Emanuel Bach* says, without confining its melodies to what the human voice can execute; and richly harmonious in the combination of its parts, without betraying an anxiety for strange, or learned modulation.

§ 3. Sonatas may be set of different lengths, and consist of one, two, three, or more Movements;—for one Solo instrument only;—for one or more Principal instruments, with Accompaniments;—or for two, or more Concerting instruments, without any accompaniment. And in all the said forms they may be, either characteristic, or free; as I shall shew in the course of this Chapter.

§ 4. In regard to the proper *length* of Sonatas, there can be given no other general rule, than: that they may be set as *long*, as they can be expected to engage and entertain our attention; or as *short*, as they can be made without becoming insignificant. For, one sort of subjects and elaborations will entertain a long while; when by others, a great deal of interest may be brought into a narrow compass of length. It is therefore best for a young composer, to take the length of some good Sonata for a pattern, till he is able to make judicious dispositions of his own.

§ 5. The *Number of Movements* proper for Sonatas, is also optional, and depends upon the fancy and good judgment of the composer. For, though in general most sonatas are found consisting of two, or three movements, yet they may also consist of four or more movements, according to the plan shewn in Chap. I, § 12 and 13.

The *Number of Sections* that may be contained in every Movement of a Sonata, follows from what I have said in Chap. I, § 9, & seq.

The proper *Modulation* of every movement, and the relation between the different movements, follows from Chap. I, § 5, & seq. In regard to the latter, I must mention four cases of abrupt changes of the key from one movement to another, which are found in *Haydn's* Sonatas Op. 75. The first is in Sonata I, where the first movement is in C major, and the second in A major. This change is allowable, according to the rules of abrupt modulation by omission, in my Essay on Harmony, Chap. X, § 13; for C is the key, and the triad of A the leading chord to a related key; but A is retained, and made a substituted key. The second case is in the same Sonata, where the second movement ends in A major, and the third one begins in C major, which, as it is too great a skip in harmony, ought not to be imitated by young composers. The third and fourth case is in Sonata III, where the first movement is in E flat major, the second in B (or C flat) major, and the third in E flat major again. Both these changes of the key are very good, according to the rules mentioned just now.

II. Of the different Sorts of Sonatas in particular.

A. OF SONATAS FOR ONE SOLO INSTRUMENT ONLY.

§ 6. In § 3, I have mentioned three classes of sonatas, of which that in question is the first.

§ 7. A sonata for one solo instrument only, is a *Solo* in the strictest sense. It may be written either for keyed, or other instruments.

The particular rules for this sort of sonatas are: first, they must contain so *complete a harmony*, that neither the want of an additional part is felt, nor that it can be easy to add to it any interesting accompaniment, without spoiling the effect of the original part; secondly, they ought to be more particularly *calculated for the nature* of their respective *instrument*, than what can be expected in pieces for more than one instrument.

§ 8. Of the Solos for Keyed Instruments, those for the *Organ* deserve the first rank. They may be calculated for one set of keys only; or for two or three sets of keys without Pedals; or for Manuals and Pedals. As I shall speak of Organ Pieces in Chap. XI, § 12, & seq. I must refer the Reader to that place.

§ 9. Next in rank are Solos for *stringed keyed Instruments*; of which the *Piano Forte*, the *Harpsichord*, and the *Clavichord* make the three principal classes. The two former ones are sufficiently known in this country; but of the last, which is still much esteemed in Germany, I must give the following short description; viz: The Clavichord resembles in shape the common oblong Piano Forte, but is more simple, because it is made to sound not with hammers or quilled jacks, but with a thin piece of brass, upon which the string comes to rest like as upon a small bridge. Its sound is not nearly so strong as that of a Piano Forte, but very good; and it has some good qualities which are not found in the Piano Forte.

The Solos which may be written for the instruments in question, are called either *Solos*, or according to their nature: Sonatas, Suites, Lessons, Divertiments, Capriccios, Fancies, Inventions,

Inventions, Rondos, &c. To write them according to the rules given in § 7, requires, both an intimate acquaintance with all the rules of Harmony, and with the nature and treatment of Keyed Instruments in general, as well as the particular nature of that Keyed Instrument for which they are calculated to be.

If they shall be *easy*: care must be taken that they do not become insignificant; or only easy in some places and difficult in the others. And if they shall be *difficult*: the difficulty must not arise from a mere awkwardness of their passages, as is the case in many difficult Sonatas, which might have been very easy without losing in effect, had their passages been properly managed. But it is best if the composer is at liberty to write without particular regard to difficulty or facility; for in that case the piece will be more natural than under the above restrictions.

To give the Reader a more complete idea of what may be called good pieces for Keyed Instruments, than what can be formed from a mere description of them, I will point out a few capital works for his examination, viz:

1, *Handel's Lessons, or Suites pour la Clavecin*. Part I, and II; which are sufficiently known.

2, *Emanuel Bach's Probestücke, or Examples to his Essay on the proper manner of playing the Clavichord*. Berlin 1759, second edition 1780, which go progressively through simple and complicated, single and double passages.

3, The same Author's *Six Sonatas with varied Reprises* (mit veränderten Reprisen,) Berlin 1760; which have been printed here entitled: *Sei Sonate—dal Signore C. P. E. Bach*. (Walfh.) They are remarkable for shewing the way to a particular sort of elaboration, by varying the returns and imitations of the subject, which Bach has done in a masterly manner. As an imitation of them I presume to lay before the Reader my *Rondo* at Plate V, & seq.

4, and 5, *Haydn's* three Sonatas Op. 58, and three ditto Op. 75. Both these works, though they are set with very interesting Accompaniments, contain the finest Solo passages, and deserve to be studied.

6, *Kozeluch's* three grand Sonatas, called Op. 14, or 17; which are remarkable for some brilliant spreading passages, peculiar to that Author, as well, as for the other real merit found in them.

7, *Clementi's* Musical Characteristics, Op. 19. A work, which consists of Preludes and Cadences, in the style of Haydn, Mozart, Kozeluch, Sterkel, Vanhall, and Clementi; in which it gives the choicest specimens, not only of the manner of the said Authors, but also of proper and brilliant passages for the Piano Forte.

8, The same Author's three Sonatas Op. 27; which though they are set with an Accompaniment, may be used as Solos, and are remarkable for those passages, in which longer and shorter rhythmical cæsures meet one under the other, so as not to begin and end at the same time.

9, *Duffek's* three Sonatas dedicated to *Clementi*; in which grandeur and fullness are skillfully united with taste and delicate expression.

As the above works are sufficient to exemplify what may be called good music for Keyed Instruments, I forbear mentioning more, for fear of appearing prejudiced against the Authors of so many other valuable works which I should after all be obliged to leave unnoticed.

§ 10. Next to Keyed Instruments, the *Harp*, and particularly the *Pedal Harp*, is one of the best calculated for Solos; and the sweetness of its tone in some measure compensates for its being of a more limited use than the former.

That

That Solos of the description in question may be set for almost any instrument, can be proved by two of *Sebastian Bach's* works, the one being Solos for a *Violin*, and the other for the *Violoncello*; both without any accompaniment, and both such masterly compositions, that hardly any thing finer can be imagined.

The requisites for the Solos mentioned in this §, will follow from what I have said in the former.

B. SONATAS FOR ONE OR MORE PRINCIPAL INSTRUMENTS, WITH SOME OTHERS AS ACCOMPANIMENTS.

§ 11. There is a great difference between the *principal* part or parts of a piece, and those called *accompaniments*; and even the latter must be divided into *necessary* and *voluntary*, or *obligato* and *ad libitum* ones.

§ 12. When a Sonata is composed so, that one or two, or more instruments, are distinguished above the rest, it is for so many *principal* instruments; and the others are *accompaniments*.

According to this definition Sonatas may be composed for a *Piano Forte*, with Violin and Violoncello accompaniments; or for a *Violin* or *Violoncello*, with a *Piano Forte* accompaniment; or for *any one* instrument, with a similar one, or with different ones, as accompaniments.

And in the same manner as for one, they may also be set for *two* or *more*, *similar* or *different* principal instruments, with others as accompaniments.

This can produce a great variety of Solos, Duos, Trios, and Quatuors, *with accompaniments*. But I do not remember to have seen any other pieces of this sort but *Solos*, or simple *Sonatas*, with accompaniments.

§ 13. In regard to the *accompaniments* mentioned in § 11, I begin with the consideration of those called *necessary* or *obligato* ones. They are those which cannot be omitted without rendering the harmony or effect of the piece imperfect.

Accompaniments of this sort may be set to a piece in two different manners, viz: first, so that the principal part and the accompaniment take the chief melody *by turns*, and form a sort of concertante; secondly, so that the accompaniment serves only as a *bass* or other *filling part*, to support the principal ones.

Of the former sort are the accompaniments to *Haydn's* Sonatas Opera 58; and *Pleyel's* grand Sonatas Op. 31, and of the latter are the thorough *bass* accompaniments to *Corelli's* Violin Solos. Accompaniments called *voluntary*, or *ad libitum* ones, are those, which make an agreeable addition to the piece, but do not render it imperfect when omitted. Examples of this sort are *Clementi's* Sonatas Op. 27.

In regard to all the said accompaniments, there ought to be expressed in the title of the work, whether they are *obligato*, or *ad libitum*; so that a person who sees the work only advertised or in a catalogue, may be able to form an idea of it. But this rule has hitherto been very little attended to; and I know sonatas, which the Title says to be for the *Piano Forte*, with an *accompaniment* for a Violin, but the Violin begins with a *Solo*, and the *Piano Forte* only has an accompaniment passage to it.

C. SONATAS FOR TWO OR MORE PRINCIPAL INSTRUMENTS, WITHOUT ACCOMPANIMENTS.

§ 14. Under this denomination come regular or proper Duos, Trios, Quatuors, Quintetts, &c.

§ 15. A *Duo* or *Duett* of this description, is a piece for *two* concerting instruments, without accompaniment. It must not only contain as complete an harmony throughout, as has been required for Solos without accompaniments, (§ 7 ;) but the two parts should also be constantly imitating each other, or at least the one have as good a share in the harmony and the passages as the other.

It may be set, either for two performers on *one* Keyed Instrument, such as the Organ or the Piano Forte ; or for *two similar* instruments, such as two Violins or two Violoncellos ; or for *two* instruments of a *different* nature, such as a Violin and Hautboy ; or a Violin and Violoncello. And in all three cases it may consist either of two regular parts or melodies only ; or of passages which contain a harmony of three and four parts. See my Essay on Harmony, Chap. XIII, § 14, 15. I shall endeavour to speak of the pieces in question in the following order :

1, Duetts for two Performers on *one* Keyed Instrument may be set for three or four hands. Of the former sort is *Haefslers*'s grand Sonata for three hands, published by Wornum ; and my Fugue at Plate XVIII, which also may be considered as a *trio* on one instrument ; and of the latter sort *Duffek's* grand overture for two performers ; and similar fine works by *Kozeluch*, *Clementi*, and other composers. These duetts for four hands may also be set as *Quatuors* on one instrument, when each hand has an obligato part different from the others ; of which sort, I have not yet seen a good example. The particular rule for pieces of all these descriptions is, that the parts must be distributed according to what I have said in my Essay on Harmony, Chap. III, § 2 ; and so, that neither the bass be too noisy for the upper parts, nor the parts of the first and second performer be in each other's way.

2, Duetts for *two keyed instruments* are the most respectable sort of the second class ; or of those for similar instruments : but as it is seldom that two such instruments can be found in the same room, as well as the same *pitch of tune*, there have been but few attempts made to write them. But two excellent Fugues of this description are in *Seb. Bach's* Art of the Fugue, which might be played on the two sets of keys of one Organ. This great Author has also written Concertos for two, three, and even four Keyed Instruments. Duetts for two *Violins* or two *Flutes*, or two *Hautboys*, &c. are more frequent. But in regard to these Duetts, I must mention a fault which is very frequently committed, viz : that of repeating a passage with the mere change of primo for secondo, or *vice versa*. This change in similar instruments such as the above-mentioned, has no other effect than a mere repetition without a change of the parts ; and consequently is no proper variety for the duetts in question. But for those of the following class it produces a variety in the effect. The third class of Duetts are those, for two *different* instruments. In regard to these, one of the principal considerations is : to choose such instruments as may have a good effect together.

Another consideration is : that if a Duett is set for a *Bass* and a *Treble* Instrument, and intended to be also executed by two Basses or two Trebles, the harmony must be calculated accordingly. If therefore a Duett for a Violin and Violoncello shall be also calcu-

lated for two Violins or two Violoncellos, care must be taken, that it produces no irregular *intermixture*, or no disallowed *inversion* of the parts when contracted on two similar instruments.

§ 16. *Trios* of the description in question, are: pieces for *three* concerting Instruments, without accompaniment.

They may be written either for *one* performer on an Organ with two sets of Manual and one set of Pedal Keys; or for *two* performers on one or two sets of Keys of an Organ; as I shall shew in Chap. XI, § 18; also for *three* performers on three similar or different instruments.

N. B. When I have mentioned a trio on *one* Keyed Instrument, it will be naturally understood, that the parts must be set so clearly distinct, that they may have an effect, as if they were played on *three* different Instruments. See my Fugue at Plate XVIII.

How trios may be written so, that they consist but of three regular Parts or Melodies, or of passages which contain four, five, or more parts of a harmony, I have shewn in my Essay on Harmony, Chap. XIII, § 14, 15.

According to the latter explanations pieces may be called trios, that consist of a Piano Forte part, and a concerting Violin and Violoncello part. Some of the best of this sort are by Mozart, Haydn, and Pleyel; and instead of the Violin, a Clarinet or Flute has also been used.

When the second of the two alternate pieces is called a Trio, such as a Minuet and Trio, a March and Trio, &c. the denomination relates to those pieces in antient Compositions, where the trio has been set in *three parts* to distinguish it from the first piece; but in modern composition that distinction is generally not attended to, and the name trio only remains to the second of the said sort of pieces.

§ 17. *Quatuors* or *Quartetts* of the description in question are: pieces for *four* concerting Instruments; without accompaniment.

They may be set for four similar or different Instruments; and consist either of four regular parts or melodies only, or of passages which include a harmony of five and more parts; and in all the varieties which follow from what I have said in § 15, and 16.

Some of the best Examples are *Mozart's* Quartetts for a Piano Forte, a Violin, a Viola, and a Violoncello; *Haydn's* several sets for divers Instruments, particularly his one set, which contains the finest simple and double Fugues; also *Pleyel's* several sets.

§ 18. *Quintetts* of the description in question, are pieces for *five* concerting Instruments, without accompaniment.

All that need be observed respecting them, follows from what I have said in § 17.

§ 19. In regard to *Sextetts*, *Septetts*, and *Octetts*, I also need add no more than that the first are for *six*, the second for *seven*, and the third for *eight* concerting Instruments.

III. Of Sonatinas.

§ 20. The word *Sonatina* is a diminutive of *Sonata*, and denotes smaller pieces than what generally are called Sonatas.

They may consist of *one* or *two* Movements; but not well of more, as that would render them longer than Sonatinas are commonly found. Of the former sort *George Benda*

Benda has given some good specimens in his Miscellaneous pieces. A principal rule for them is: that they must not sound like pieces taken out of their connection with others, but have a perfectly satisfactory beginning and conclusion. Several Minuets, or Andantes, out of *Haydn's* Symphonies, make very good Sonatinas of this sort, when adapted for the Piano Forte.

Of the latter sort, or of two Movements, are my Six Sonatinas, Op. IV, and the same number in my Op. V. In regard to both these sets of Sonatinas I beg leave to observe, that I presume them to be useful for the study of imitation as well as the treatment of different subjects. The last in Opera V, consists of three Movements, of which I have spoken in Chap. I, § 8, No. I.

§ 21. All that I have observed above, respecting Sonatas, may also be understood of Sonatinas, with the only difference: that, as they are shorter pieces than Sonatas, they cannot properly contain such long, grand, and elaborate passages as the latter.

§ 22. That all sorts of Sonatas and Sonatinas may be calculated to express certain prescribed *characteristics*, follows from what I have said in Chap. I, § 14, 15.

CHAPTER III. OF SYMPHONIES.

§ 1. A *Symphony* is: a piece calculated to be performed by *more than one Performer* to each part; and may be compared in Instrumental Music, to what a *Chorus* is in Vocal Music.

According to this description the nature of Symphonies requires: a simpler sort of *Subjects*, and a more grand and manly *Elaboration*, than what would be proper for the finer sort of Sonatas.

I. Of Symphonies in General.

§ 2. From what I have said above, it follows: that Symphonies in general require to be set for, and performed by an *Orchestra*. But as those written for an Orchestra may be arranged for fewer Instruments, or even for one Keyed Instrument only, it follows: that they may be also originally composed in the latter forms, if only proper attention is paid to their general character as described in § 1.

In regard to their *particular character*, Symphonies may be either characteristic or free.

A. OF CHARACTERISTIC SYMPHONIES.

§ 3. By characteristic Symphonies I mean those, which are to express a certain *prescribed* character; and the said character may be expressed either in general only, or both in general and with regard to particular characteristics, as I shall now endeavour to shew.

§ 4. One of the most characteristic pieces I know, is *George Benda's Ariadne of Naxos*, mentioned at Chap. I, § 14: being a Duodrama of one Act, written and composed so, that the two acting persons speak, (not sing) their parts as usual, and that the Music expresses at the intervals of every period, and sometimes at shorter stops, the character of the sentiment. It is one of the most expressive pieces of composition, and universally admired in Germany, so that it has been arranged for a Keyed Instrument; and I wish that it might at least in this latter form be published in this country. The *general* character of it is the serious or rather tragic history, of Theseus's leaving Ariadne on the Isle of Naxos; and every *particular* characteristic, by which it is poetically embellished, is expressed in the Music.

After the above I beg leave to mention again my *Shipwreck*, Op. VI, as a Symphony calculated to express throughout a prescribed *general* character, with its *particular* characteristics.

§ 5. A second class is formed by those Symphonies, which are calculated to express a *prescribed* general character, but without pointing out its particular characteristics, or the places where they are to appear.

Beautiful examples of this sort are *Haydn's* Seven words of Christ on the Cross, as published in seven Movements, of which the last, the Earthquake, is particularly expressive.

§ 6. The last class of characteristic Symphonies comprehends those, calculated to express a prescribed *general* character, without pointing it out in their title, or without regard to prescribed *particular* characteristics. And of this sort are all proper *Overtures*.

An *Overture* is a piece calculated to open or precede a musical or other Action or Solemnity. If it shall precede an Opera, Oratorio, or another theatrical Piece, it ought not to be so long as to keep the audience in a long suspense; except when this should be required: but the more it contains of the general character of its respective piece, and the more it serves to prepare the hearer for the same, the better it is.

Most antient Overtures are found consisting of *two* Movements, viz: the first a *Grave* or something solemn; and the second a *Fugue* in the character of the piece. But modern Composers seldom bind themselves to that form; and the Fugues in particular are quite neglected.

When some of *Haydn's* or other Authors' Grand Symphonies are called Overtures, it is, because they are calculated to open a grand Concert. But as they allude to no particular History or Action, there can be no other characteristic expected in them, than that of a Solemnity of Movement and Modulation, and a variety of predominating passages on the principal Instruments contained in the Orchestra, for which purpose they are excellent.

B. OF FREE SYMPHONIES.

§ 7. Under this denomination I comprehend all those Symphonies which have *no prescribed* Character; though I have said before that every Musical Piece ought to have *some* general character. (Chap. I, § 14.)

They may be used either to precede a Concert or Theatrical Piece like an Overture, or to fill up some intervals between the said pieces; or also on any other occasion.

§ 8. They may be written of any reasonable *Length*, like Sonatas, (see Chap. II, § 4,) and consist of the same Number and Variety of *Movements* as Sonatas, from which they

they differ chiefly in the particulars mentioned at § 1 and 2. But *Haydn's* Symphonies generally consist of *four* Movements, viz: an Allegro: an Adagio; a Menuetto: and a Presto; or some other Movement similar to these. In most of his latter Symphonies that Author also begins with a short Adagio before the first Allegro, which serves to prepare the hearers for the piece to which it is an introduction, and heightens the effect of its beginning; and in one, (No. XII,) he introduces an Allegretto instead of the Adagio.

N. B. Here, and in some other parts of this Chapter, I refer to *Haydn's* twelve Symphonies lately published by Mr. *Salomon*.

That any other Number as well as judicious Variety of Movements, than those mentioned above, may be introduced in a Symphony, follows from what I have said in Chap. I, respecting the Plan of a Piece, in general as well, as in all its particulars.

§ 9. The *Harmony* and the *Passages* of the Symphonies in question, must, according to § 1, be more *grand* and *bold*, than sublime or embellished with graces. And though predominant melodious passages may be given to the different Instruments, or even Variations be introduced in the slow Movement; yet they should always be so simple, that more than one performer of moderate capacity, can properly execute them at once, and never resemble a Solo in a Concerto.

§ 10. In regard to *Modulation*, the Symphonies in question must be conformable to the Plan pointed out in Chap. I, § 5—13; and to § 1 of the present Chapter.

II. *Of Symphonies for an Orchestra.*

§ 11. When a Symphony is to be written for an Orchestra, there ought to be considered: first, the construction of its *Subjects*; secondly, the distribution of its *Harmony* between the different Instruments.

§ 12. If a Symphony for an Orchestra shall not be imperfect, its principal *Subjects* ought to be of such a nature, that all Instruments can *execute* them, or at least *join* in them in the principal Key. If this rule is not attended to, a Symphony cannot answer the purpose of employing the whole Orchestra to advantage; and *Haydn* will be found very particular in attending to this rule, for the subjects of most of his best Symphonies are not only calculated for the Horn and Trumpet, but even for the Kettle Drums, of which the beginning of No. I, of the twelve mentioned at § 8, may serve for an Example.

In this particular the first Allegro of my Analyzed Symphony, Op. VII, is deficient, for its first Subject can neither be executed entirely, nor be well accompanied by easy and natural sounds of the Trumpet and Horn; the said piece is therefore better calculated for the form in which I have published it, than for the use of a grand Orchestra.

§ 13. The *distribution* of the *Harmony* between the different Instruments employed in a Symphony, is also an object of importance in composing it, for the least inattention or unskilfulness in that respect may spoil the best harmony. It is therefore necessary to observe: that the harmony of a Symphony must consist throughout of at least *four regular parts*, except in extraordinary cases, where any of the parts may rest a short time; and that, in general, the said four parts must be given to the four *principal Instruments*, the first Violin, the

the second Violin, the Viola or Tenor, and the Violoncello or Bass. For the said Instruments the four parts of the harmony must consequently be calculated in so far, that they lie within their compass as well, as are practicable on them for players of a moderate capacity. How exceptions may be made from this general distribution of harmony will appear at the end of this §, and in § 14.

The other Instruments of the Orchestra may be brought in as follows :

1, In *Unisons*, or passages where all instruments play the same melody, though in different Octaves. Here the first and second Flute, Hautboy, or Clarinet, may go in the Unison or in the higher or lower Octave, with the first and second Violin ; the first Bassoon with the Tenor, and the second Bassoon with the Bass ; and if the passage is calculated for Horns and Trumpets they may be introduced in that Octave where they can serve best, or else they must have rests.

2, In *Tuttis*, or passages where all instruments come in, but not with the same melodies as above, the distribution may be made in two different ways, viz : first like as in Unison Passages, which I have shewn just now ; secondly, so, that some or all Wind Instruments, take the harmony like as in Chords of Thorough Bass, consequently without playing all the Notes of the principal parts ; in which case they may have either *holding* notes, or notes interspersed with *rests*.

3, In *Solos*, by which I understand those passages where one or a couple of instruments have a predominant melody, though not of such a nature as Solos in a Concerto, (see § 9,) the harmony may be distributed in many different manners, of which I shall shew the following ones, viz : first, if the Solo is for one or two of the four *principal* Instruments (Violins, Tenor, and Bass,) the other principal instruments may accompany it so as not to overpower the Solo, and one or more *wind* instruments may join in the accompaniment so as to take the principal notes of the harmony, but Piano, that the Solo be not obscured. Secondly, if the Solo is for one or two *treble Wind Instruments* (Hautboys, Flutes, Clarinets, or sometimes the Trumpet) the Violins may play the principal notes either holding, or with intermixed rests, or pizzicato, and the Viola or Bass join in the same manner, or differently from the Violins ; the other Wind Instruments may according to circumstances either have rests or join in the accompaniment. Thirdly, if the Solo is for one or two *Bass Wind Instruments* (Bassoons, Trombones, or in some measure Horns,) it may be accompanied by the four principal instruments, so that the Bass and Tenor do not overpower the Solo parts ; and if required treble Wind Instruments may join in the Accompaniment.

In all the above cases one of the principal Instruments may also have rests, and the harmony consist but of three regular parts, as will require no demonstration.

§ 14. When I have said at the beginning of § 13, that the harmony of a Symphony should consist at least of *four* regular parts ; it is natural, that harmonies of *five* and *more* real parts, should also be allowable in Symphonies as well as in Concertos or other Vocal and Instrumental Pieces. I shall therefore now endeavour to make some remarks on the said greater number of parts.

In *five* real parts, the principal Instruments may be : two Violins, two Tenors, and a Bass, which take the principal parts of the harmony in the same manner as in four parts ; and all the observations made in § 13, under *Unisons*, *Tuttis*, and *Solos*, are also applicable to five parts, if two Tenors are taken instead of one.

To set *more than five* real parts throughout a Symphony, is uncommon, and may only serve for extraordinary purposes, as five is plenty for our ear to attend to. But for the said

said extraordinary purposes, six, seven, or eight real parts, may *occasionally* be introduced, in a Symphony of only *four* parts.

§ 15. As I have in this Chapter frequently mentioned *real parts* of a harmony, I must here observe that not all parts of a *score* are real parts of a Harmony. For though a score may consist of twelve or more parts, yet the said parts may only contain a Harmony of three, four, or five *real* parts, and all the others are but mere *duplicate* parts.

By *real* parts therefore I understand those, which are essential in the harmony of the piece; and by *duplicate* ones, those, which are only drawn from the real parts, either by doubling them in the Unison or Octave, or by selecting from them the principal notes of the harmony, in the different manners shewn at § 13, No. 2, and 3.

Respecting this distinction, between the parts of a harmony, *Kirnberger* mentions a Score by *Scheibe* which consists of *nineteen* parts, and yet contains but a harmony of *three* parts. (See his *Kunst des reinen Satzes*, Part II, page 39.)

As the limits of this Essay will not allow me to give Examples of all I have said in the present Chapter, I must instead of them refer the diligent reader to an attentive hearing of the Symphonies of good Composers, particularly those of *Haydn*, and to the study of their Scores, if he can meet with any of them.

III. Of Symphonies for one, or only a few Instruments.

§ 16. In § 2 I have said, that as Symphonies composed for an Orchestra, may be arranged for fewer Instruments, or even for one Keyed Instrument only, they may be also originally composed in the latter form, if only proper attention is paid to their general character as described in § 1. But it must be observed, that though in writing Symphonies for one or only a few Instruments, a composer is more at liberty in the choice and construction of their Subjects, and has less to consider in regard to the distribution of the Harmony, than in writing them for an Orchestra; yet he is deprived of the principal means of rendering them grand and more like Symphonies than Sonatas, by not having to employ in them the powerful and various effects that can be produced by an Orchestra. If therefore the Symphonies in question shall not be too much like Sonatas, it is required to give them more *plain*, but also more *grand* and *bold* Harmonies and Passages, than what would be proper for Sonatas according to Chap. II.

§ 17. Under the above limitation Symphonies may be written in all the forms of Sonatas described in the said Chapter, viz: for one Solo Instrument only; for one or more Principal Instruments, with Accompaniments; or for two or more Concerting Instruments without Accompaniments.

From this it follows: that Solos, Duos, Trios, Quartetts, Quintetts, &c. may be set in the style or character of a Symphony as well as a Sonata, if their author is able and disposed to distinguish the two Characters; but that if no particular attention is paid to the true Characteristics of a Sonata or a Symphony, all the said pieces for one or a few Instruments may resemble both. But in the latter case I would rather call them what they are in outward appearance, I mean Sonatas.

Some good Symphonies for a Keyed Instrument only, have been written by *Emanuel Bach*, *George Benda*, and *Schobert*; and the best collection I know, as arranged for the

Piano

Piano Forte, a Violin, and a Violoncello, is that of *Haydn's* Twelve Symphonies, mentioned in § 8.

CHAPTER IV. OF CONCERTOS.

§ 1. A *Concerto* is a grand Instrumental Piece, chiefly calculated to shew the abilities of a Player on a certain principal Instrument. It consists of *Tuttis*, in which it resembles a Symphony, and of *Solos* that are like the principal passages of a grand Sonata; and consequently may be considered as a Compound of Symphony and Sonata.

I. Of Concertos in General.

§ 2. A Concerto may be written, for one, two, or more *Principal Instruments*, with the accompaniment of an *Orchestra*; or for the said *principal* instruments, with the accompaniment of a *few* instruments only; or for *two* or *more* *Keyed* Instruments without any accompaniment.

The particulars which must be considered in all the said forms of a Concerto, are: first, its *Length* and *Character*; secondly, the Number and Nature of its *Movements*; thirdly, the *Fancy Cadences* which may be introduced in them.

A. LENGTH AND CHARACTER OF CONCERTOS.

§ 3. The proper *Length* of a Concerto depends upon the same general rule I have given respecting the length of Sonatas, in Chap. II, § 4. For it may be set as *long* as it can be expected to engage and entertain our attention; or as *short* as it can be made without becoming insignificant. And though *Quantz* in his excellent Treatise on the art of playing the German Flute, (*Anweisung die Flöte zu spielen*,) Artic. XVIII, thinks a Concerto should properly last about a quarter of an hour, viz: the first Movement about five; the second, five or six; and the third three or four Minutes; yet I have observed in the quoted place, that much depends upon the nature of Subjects, and the sorts of Elaboration, and that consequently no certain length can be fixed in general for Concertos as well as Sonatas and Symphonies.

§ 4. The *Character* of a Concerto may, like that of a Sonata or Symphony, be either *prescribed*, or *optional*. For, though I do not recollect having heard of any *characteristic* Concertos, similar to characteristic Sonatas or Symphonies; yet what can prevent a great Composer to write the former as well as the latter if he chooses it? For, would *Emanuel Bach* not have been able to write a Concerto, to express a Conversation between a Melancholicus and a Sanguinicus, as well as his celebrated sonata of that Character? And might not such characteristic Concertos be expected to entertain more than those of the common sort? But in general they are of an *optional* Character, that is to say, calculated to express nothing particular, but a grandeur of Harmony in their *Tuttis*, and brilliant passages in their

their Solos ; and in that quality they can answer no other purposes, but shewing the hearer how the Composer could set them, and the principal Performer execute them.

B. NUMBER AND NATURE OF THE MOVEMENTS IN CONCERTOS.

§ 5. Though any judicious Number as well as Variety of Movements may be introduced in Concertos, as well as in Sonatas or Symphonies, and the Concertos of *Handel*, *Corelli*, *Geminiani*, *Dr. Arne*, and *Stanley*, are found consisting of various and different Numbers and sorts of Movements ; yet modern Concertos in general consist of *three* Movements, viz : a *lively*, a *slow*, and another *lively* one. And as a person who is able to compose a Concerto properly of *three* movements, will also be able to write one according to any other judicious plan, I think it sufficient if I go through the particulars which must be considered in the said *three* movements.

§ 6. The *first* movement is generally an *Allegro*. The two Sections or four Subsections of which it consists, according to the general plan of a piece shewn in Chap. I, § 11, are managed as follows :

The *first Subsection* is a *Tutti*, calculated to exhibit the number and sort of instruments that shall be used in the Concerto ; and to impress on the ear of the hearer, the Key and Mode, the principal Subjects, and the Character of the Movement. It consequently should be in the Key, with the sort of Modulation shewn in Chap. I, § 11. And nothing should be introduced in it, but Subjects or Passages, which are to be elaborated in the course of the movement. Some authors make this *Tutti* longer, and others shorter ; but commonly its length is about one third, or fourth, of the whole first Section. It ends, either with a perfect cadence in the Key ; or better, with the half cadence on its Dominante, according to my Essay on Harmony, Chap. X, § 7.

The *second Subsection* begins with, and chiefly consists of, a *Solo*, calculated to shew the powers of the principal instrument, and the abilities of the principal performer. The said beginning may be with the Subject or Subjects, without any variation ; or with a judicious variation or imitation of the same. This *Solo* is occasionally relieved by short *Tuttis*, to keep up the grandeur of the piece ; and when it has got its proper length, which is about twice or three times that of the first *Tutti*, a conclusion is made, commonly with a *Tutti*, in the Fifth, or (in minor,) in the Third of the Key, by which the first *Section* is completed. The proper Modulation for this part of the movement, see also at Chap. I, § 11.

The *third Subsection* is similar to the second, in consisting of a *Solo* relieved by short *Tuttis* ; but it is different from it in the sort of Modulation and Elaboration it admits of, or requires. See also Chap. I, § 11. It may be a little shorter than the second Subsection, and must end with a half cadence on the Fifth of the principal Key.

The *fourth Subsection* again contains a *Solo*, which generally begins with the Subject in the principal Key, and continues with the sort of Modulation and Elaboration shewn at Chap. I, § 11, till it is about so long as the third Subsection ; when it proceeds to a grand Cadence on the Key note, of which I shall speak in § 10 ; and after this cadence a short *Tutti* is added as a *Coda*, to make a complete and formal conclusion of the first *Movement*.

§ 7. The *second* Movement is generally an *Adagio*, or other slow movement. It may consist of two *long* Sections, planned similar to those of the first movement ; or of two
short

Short Sections, with *variations*; or be set in the form of a proper or improper *Rondo*, without, or with variations of the Subjects; or in any other well calculated form. In all the said forms it may also contain, a *fancy cadence*, like the first movement; or, in the last case, transitory fancy passages, to lead in the returning subject; and *Solos* and *Tuttis* may be judiciously intermixed in it, like as in the first Movement.

§ 8. The *third* Movement uses to be of the *quicker*, or *quickest* sort again. It may be set in any of the different forms mentioned in § 7; if only proper attention is paid to all the particulars, pointed out in § 2, and through the whole of Chap. I.

§ 9. In all three or more movements, the *Solos* may be accompanied with any one, two, or more suitable instruments, and with more instruments in one, or fewer in another place; according to the nature of the passages, and the purposes of the composer. And though the *Solos* of one and the same Movement must bear a good *proportion* to each other, yet their Length and Disposition should also be calculated to produce a fanciful *variety*, which is one of the best qualities of a good composition.

C. THE FANCY CADENCES.

§ 10. The grand Cadence towards the end of the first movement, which I have mentioned in § 6, is commonly set with a Pause over the leading note, and it is usual to introduce a *Fancy* between the chord of the sixth and fourth, which suspends the leading chord on that note, and the leading chord itself. In regard to the said fancy, I have given three Rules in my *Essay on Harmony*, Chap. XVII, § 13; the first of which I will endeavour to express here a little clearer, and the second and third I shall repeat for the convenience of the reader.

Rule I, (altered.) The whole can properly consist of no other *harmony*, than what may be introduced as a continued cadence or an Organ Point, between the suspending chord, (or chord of the sixth and fourth,) and the leading chord, on the leading note.

For, the suspending chord creates a desire to hear its resolution in the leading chord. This suspension therefore may be *continued*, by letting the harmony go several unexpected but regular ways, in the same manner, as the resolution of the Essential Seventh may be suspended; (see *Essay on Harmony*, Chap. VI, § 6;) but the whole must remain *one continued* cadence, like an Organ Point, and no satisfactory conclusion must be made in it, before the suspended final resolution.

Yet the following *liberties* are allowable in the cadence in question, viz: *first*, the Bass note need not be continued, as in a real Organ Point, if only the harmony is of such a nature as to admit the same note, when supposed under it; *secondly*, the harmony may take even such turns, as to oblige the supposed holding note to quit its station for a few chords. But this last must be done with great discretion, and under the limitations of what I have said in explanation of the rule in question.

Rule II. No other *passages* must be introduced in a fancy cadence, than what are conformable to the Style, Movement, and Measure, of the piece in which it is made; though without confining it to one fixed *movement* or *measure*, which would be against the following rule.

Rule III. The more *novelty*, *richness of modulation*, and *variety*, a fancy cadence contains without trespassing against the two foregoing rules, or without making it too long, the better it is.

§ 11. Conformable to the above rules are all the written cadences of great authors as well, as the extemporary ones of good and strict players.

Two fine examples of written cadences see at Plate X and XI. They are transcribed from *Clementi's* Musical Characteristics, Op. 19, mentioned at Chap. II, § 9, and will be found strictly conformable to the above rules in § 10. The *first*, (that at Plate X,) is of the first sort, mentioned under the *liberties* allowable according to Rule I. For, the first Bass Note might have been continued throughout, as in an Organ Point, though it has not been continued. To prove this, I have analyzed the harmony the cadence contains, by thorough Bass Figures. The *second*, (that at Plate XI,) is of the second sort, mentioned in the same place. For, the harmony does not admit of the continuation of the first bass note through the whole cadence, and yet the whole is felt as one continued cadence throughout, according to Rule I, § 10. I have also analyzed the fine course of harmonies contained in this example, by thorough bass figures; and as I had room for it, subjoined to it another line with the *fundamental* bass of every chord, according to the principles of my Essay on Harmony.

But though authors like *Haydn*, *Mozart*, *Kozeluch*, and *Clementi*, may take the last sort of liberties, I would advise young Composers or Players, not to venture beyond the above first example, till they have a sufficient command over all the rules of harmony. And all those who have no real knowledge of harmony and composition, should not attempt writing or extemporizing any fancy cadences at all. For, nothing can more torment a musical ear, or more spoil the effect of a concerto, and more expose an author or player, than a bad fancy cadence.

That the cadences in question may be introduced in all three movements of a Concerto, I have already said above; yet they should not be used too often.

Of *double Cadences*, see § 13.

II. Of Concertos in regard to the Principal and other Instruments, for which they are set.

A. OF THOSE FOR ONE PRINCIPAL INSTRUMENT.

§ 12. If a concerto is composed for one principal instrument only, it may be called a *Simple Concerto*, in distinction from Double Concertos. The particulars which must be observed in simple concertos are as follows:

First. They must be planned and constructed, according to all that has been said in the foregoing part of this Chapter.

Secondly. The Solos must be particularly calculated for the principal Instrument of the Concerto. Of which see Chap. I, § 17.

Thirdly. The number as well as nature of the instruments for accompaniments must be properly considered.

That a Concerto may be written with accompaniments for only a few instruments, or for a smaller or grander Orchestra, I have already mentioned in § 2.

The smallest number of accompaniments generally used for a Concerto on the Piano Forte is: two Violins, a Tenor, and a Bass; though *Christian Bach* has even omitted the Tenor in a set dedicated to Her Majesty. To these may be added Flutes or Hautboys, and Horns, or all the instruments of a grand Orchestra, as circumstances permit or require it.

Other

Other considerations, respecting the Nature and Combination of instruments, which relate particularly to Concertos for a Bow, or Wind-Instrument, see in Chap. XI, § 2. & seq.

All these particulars will be found attended to in the Concertos of good Composers.

B. THOSE FOR TWO OR MORE PRINCIPAL INSTRUMENTS.

§ 13. According to the number of principal instruments a Concerto may be called a *double*, *triple*, or *quadruple*, one. But it is more customary to say : a Concerto for *two Violins*, or for *three Hautboys*, or for *two Hautboys* and *two Bassoons*, &c. as also a *Concertante*. And the following are the particulars which ought to be observed in all sorts of them :

First. The whole must be planned and elaborated according to what has been said from § 1 to § 11, in this Chapter.

Secondly. The Solos must be particularly calculated for the principal Instruments, and accompanied with such instruments as are most suitable to them. See Chap. XI, § 2, & seq.

Thirdly. The Subjects must be of such a nature, that every principal instrument can imitate them ; though they may sometimes be imitated by each instrument in a different manner, or in a manner peculiar to that instrument.

Fourthly. All principal instruments should be equally employed in the Solos ; but every one according to its particular nature. Yet sometimes the one, and then another may rest, if a judicious composer finds occasion for it.

Fifthly. If there shall be fancy cadences introduced in them, they ought always to be previously written and studied, so that every principal instrument can appear to advantage in them.

A fine *triple* Concerto is the well known one by *Fisher*, originally composed for three Hautboys, and now used for an Hautboy, a Violin and Violoncello.

Fine *Concertantes*, which constitute a medium between Symphonies and Concertos, are those by *Pleyel*.

§ 14. The antients have also written *Concerti Grossi*, or Concertos in which all or most parts have been principal, or concerting. But as they must have been too laborious to compose, and too intricate for the generality of hearers, to perceive all the beauties they contain, they are become out of fashion.

C. CONCERTOS FOR ONE OR MORE SOLO INSTRUMENTS, WITHOUT ANY ACCOMPANIMENTS.

§ 15. As I have, in § 1, considered a Concerto as a piece in which the properties of a Symphony and a Sonata are united ; and both these pieces may, as I have also shewn before, be written for one or two solo instruments, without any accompaniment, it follows, that Concertos may be written in the same manner. But as one of the principal characteristics of Concertos is Grandeur, and as it is more necessary to distinguish in them the fullness of Tutti, from the nicety of Solos, than in a Symphony, or in a Sonata, it also follows : that they cannot be properly written for any other Solo Instrument, but the *Organ*, or two or more *Piano Fortes*.

The *Organ* naturally is best for the purpose in question, particularly one with two or more sets of *Manual*, and a good set of *Pedal* Keys. For on such an instrument, the grandest

grandest Tuttis may not only be executed, but also the finest Solos, imitative of particular instruments, either on one of the Manuals, or even on the Pedals, as we have seen *Vogler*, and *Haefslers*, do some years ago.

That *Sebastian Bach* has written Concertos for two, three, or even four Keyed Instruments, which I suppose to be without accompaniments, I have mentioned in Chap. II, § 18, No. II.

CHAPTER V. OF FUGUES IN GENERAL.

§ 1. A *Fugue* is a piece, in which one or more subjects are imitated according to some particular rules, which I shall shew in this, and the two following Chapters. It admits, and requires, a closer combination of the arts of harmony, imitation, and double counterpoint, than any other piece of composition; and therefore writing a good *Fugue* is not only the surest proof of a composer's being a perfect harmonist, but the knowledge of it also enables a composer to write any other sort of musical pieces more original, and with more ingenious inventions, than what he would be able to do without such a knowledge.

The principal work treating of *Fugues* hitherto known, is that by *Marpurg*, entitled: *Abhandlung von der Fuge*, Berlin 1753, two volumes in quarto; translated into the French 1756, entitled *Traité de la Fugue*. But though the truly great merit of that work has perhaps never been disputed, yet I know from my own experience as well, as from the testimony of my friends, that it is very difficult to learn to write *Fugues* by it, because it does not reduce the art in question to such simple, general, rules, without exceptions, as there are required in any art or science, for laying a sure foundation upon them, or setting out from them. This I have endeavoured to do, as much as lay in my power. And it shall be my highest ambition to find, that the diligent reader, who studies this Essay according to the Rules laid down in the Introduction, has been enabled by it to form a clear idea of the doctrine of *Fugues*.

§ 2. All *Fugues* may be brought under the two general denominations, of *periodical*, and *canonical* ones. The former, which I shall treat of in the present, and the two following Chapters, are commonly called *Fugues* only; and the latter, as will be explained in Chap. VIII. and IX, are called *Canons*.

A *Fugue* according to the above definition, is a piece, in which but a certain *Period*, strain, or phrase, is imitated according to its rules; and a *Canon*, that, in which the whole beginning melody is imitated throughout; as I have said in my Essay on Harmony, Chapter XV, § 8, 9.

§ 3. *Sulzer* or *Kirnberger* supposes, and Dr. *Burney* and Dr. *Forkel* whom I have taken the liberty of consulting about it, allow, that *Fugues* had their rise, in the *Antiphones* of the antient Church, where a priest or choir sung a short sentence, and the congregation or another choir sung an answer to it. But both, the quere and the answer, were sung in a simple melody or unison, without a counterpoint to them. From the nature of the said *Antiphones*, from the nature of the antient Ecclesiastical Modes in which they were sung,
and

and from their improvements by the gradual introduction of simple and double counterpoint, follow all the principal rules on which Fugues still depend.

N. B. A series of very judicious remarks on this subject, see in *Dr. Burney's History of Music*, Vol. II, page 466, & seq.

§ 4. Respecting the nature of the said Antiphones, it was natural, that if the beginning and the answering person or party should seem to agree in the object of their devotion, the latter must *imitate* the former. This is what we still observe between the Subject and the Answer in Fugues.

§ 5. The nature of the antient Ecclesiastical Modes, in which the Antiphones in question were sung, required, that if the first melody was in the *authentic* mode of a certain key, the imitating one must be in the *plagal* mode of the same key; or *vice versa*. This produced an agreeable variety by the transposition, without making an alteration in the melody, and laid the foundation to Fugues *in the fifth*. See § 13; and Chap. VI, § 8, 9, 10.

§ 6. By the above-mentioned Improvements of Music it was invented, to employ both parts at once, by giving them the beginning and answering melody repeatedly, alternately, and with a *counterpoint* to it. This was the origin of our present Fugues in *two parts*.

And from two parts the antients gradually proceeded to *three*, and *four* parts, in which the subject and answer were alternately imitated in the three following manners, viz: first, so, that every part became *equally interested* in the harmony; secondly, that the subject and answer returned in the different parts, at every opportunity, and *without a fixed rhythmical order*; and thirdly, that *no full* (or satisfactory) *conclusion* was made in all the parts at once, before the real end of the piece. These particulars were calculated to represent an equal eagerness in every part, to assist in the solemnity of the devotion as much as possible, to repeat or imitate the principal thought as often as possible, and not to let it be given up till they were all apparently satisfied with hearing and repeating it.

Thus *real Fugues* of three, four, and more parts were completed. And though many improvements have still been made in them, by introducing the modern diatonic chromatic enharmonic Scale, and all the harmonies and melodies it affords, and by not confining Fugues to the Church and the limited passages of Vocal Performers only, but by cultivating it with all the unconfined melodies, which can be produced by good Instruments: yet the knowledge of the above simple and natural course of their invention, spreads such a light over that sort of musical pieces, that it facilitates the study of them, and teaches us, to compose Fugues according to their true and original nature, without confining ourselves to the antient limitations, under which they were written in former ages.

§ 7. The Fugues hitherto known may be divided, into proper, or improper; strict, or free; simple, or double ones; Fugues in the Fifth, or in some other interval; in equal, reverse, or any other imitation; and in two, or more parts. According to all these particulars I shall endeavour to give a description of them, in the following part of this Chapter.

I. *Of proper or improper Fugues.*

§ 8. A *proper* Fugue is that, in which all the principal characteristics of a Fugue are found; and one that is deficient in some of the said characteristics is called an *improper* Fugue. But by the latter I do not mean Fugues which contain any impropriety of harmony or composition, as that would render them undeserving of standing in the list of regular pieces at all.

Proper Fugues therefore are: those six by *Handel*, published for the Organ by Walsh; also twenty-four Fugues by *Sebastian Bach*, which I intend to publish analyzed if I find sufficient encouragement for it; and all similar Fugues for an Orchestra or not.

Improper Fugues, but yet the most excellent pieces of composition, are many of the Choruses and other pieces of *Handel*, who, as one of the greatest Fugue writers in the world, has thereby shewn, how the knowledge of writing Fugues may give dignity to free pieces, see § 1. *Sebastian Bach* also has written a whole collection of improper Fugues, in two parts, for a Keyed Instrument, entitled: *Inventions*, which deserve to be known and studied.

II. *Of strict or free Fugues.*

§ 9. When a proper Fugue is set so, that no liberties are taken in its first answer, and that it consists throughout of nothing but the Subject and its Answers, with such connective passages as are related to the Subject or its Counterpoint, it is called a *strict* Fugue; but when liberties are taken in the first Answer, or when the whole is set with more freedom than the strict rules allow, it is a *free* Fugue. *Strict* therefore are all those I give in the Plates of this Work; and *free*, but set with the most judicious freedom, some in *Handel's* Oratorios as well as Concertos.

§ 10. A Fugue which depends but on *One* Subject, is called a *Simple* Fugue.

One depending on *Two* Subjects, is called a *double* Fugue.

- - - - *three* - - - *triple* —.

- - - - *four* - - - *quadruple* —.

But often the word *double* Fugue only is used, to indicate *more than one* Subject; in the same manner as double, triple, and quadruple Counterpoints are commonly comprehended under the general denomination of *double* Counterpoints.

A Fugue of *five* Subjects is called a *quintuple*; and one of *six* Subjects a *sextuple* one. Of more subjects I do not recollect having seen Fugues; and indeed it requires a great acquaintance with the art of the Fugue, to be able to perceive and comprehend every subject and imitation in a *quadruple* Fugue only, so that strict Fugues of more than four subjects serve more for examples of the great abilities of their Authors, than for an extraordinary entertainment to most hearers.

Of all these Fugues I shall speak in Chap. VII.

III. *Fugues in regard to the Interval in which the Answer is made.*

§ 11. As the Subjects of free pieces may, according to circumstances, be imitated in the Unison, or any other Interval; so the Subject of a Fugue may also be answered, in
the

the *Unison* or *Octave*; in the *Fifth*, or *Fourth*; in the *Third*, or *Sixth*; and in the *Seventh*, or *Second*.

§ 12. But according to what I have said in § 4, the answer must be *like* the subject, and this not only in melody, but also in character; and it must also produce an agreeable musical *variety*. It is therefore necessary to shew in which Interval these two qualities can be united best; and also, what ought to be observed respecting Fugues with answers in the other intervals.

§ 13. In Fugues in the *fifth*, or inverted the *fourth*, the answer appears in a key different from that of the subject, which produces an agreeable musical *variety*; and yet, if the answer is made according to the rules I shall give in Chap. VI, § 6, & *seq.* no real digression is made from the key and mode of the subject, nor any striking deviation from its melody, which renders the answer perfectly or sufficiently *like* the subject. These Fugues, therefore, have the said two qualities more than those in other intervals; and as they are by far preferable to the latter, we find that great Fugue Writers have used them most, and hardly paid any attention to Fugues in other intervals.

A Fugue in the *fifth* is that, in which the scale of the Fifth answers that of the Key Note, or *vice versa*, according to the rules I shall give in Chap. VI, § 6, & *seq.*

An apparent Fugue in the *fourth* therefore is: when the subject is in the scale of the Dominante, and the answer in the scale of the Key, a fourth higher than the subject; but I say, this is only an apparent Fugue in the fourth, as it is nothing else but an inversion of that in the fifth.

Real Fugues in the *fourth* would be those, in which the scale of the Key was answered by that of the Fourth. But as in these Fugues the perfect Fourth of the Key cannot be properly answered by that of the Fourth; and also: as I have said in my Essay on Harmony, Chap. X, § 9, that the key of the fourth is the best to be introduced immediately before the Return to the key, consequently near the end, and not at the first setting out from the key: whole Fugues in the fourth will not easily be found. However, after the first Section, a reply may be made in the fourth as well, as in the third, or sixth of the key.

§ 14. Next to Fugues in the fifth, those in the *Octave* may be ranked. For they answer still the purpose of producing a reply *like* the subject, as well as some *difference* between the subject and answer. Yet as the subject and answer appear in the *same key*, the said similitude is too great, and the difference too little; this sort of Fugues therefore have also not been much regarded by good Fugue Writers. Some examples of them however are found in the works of *Handel*, viz: the thirteenth Chorus in Israel in Egypt, Part I, being a vocal fugue in C minor $\frac{3}{2}$, where all the parts enter into the Octave; also the second movement in his second Grand Concerto, being an allegro, common time, and an improper Fugue both in the Octave, and the Unison. The particular *rule* for Fugues in the Octave is: write them in all respects like Fugues in the Fifth, and only make the answer an Octave, or double Octave, higher or lower than the subject, and without regard to the division of the Octave required in Fugues in the Fifth.

Fugues in the *Unison* are entirely like those in the Octave. But as there is not the least difference between the Subject and the Answer, except that which may arise from the different voices or instruments by which the Fugue is performed, this sort of Fugues are less useful than those in the Octave, and fewer examples of them are found in the works of
good

good Authors. Imitations in the Unison, in a sort of improper Fugue, see in *Handel's Messiah*, the fourth and fifth Chorus.

§ 15. Fugues in the *Third* may be written when the Subject is in *Minor*; and Fugues in the *Sixth*, when the Subject is in *Major*. But it is with them the same as with a counterpoint inversion in the Tenth, for, they answer with major to minor, and minor to major; and in those cases, where the answer can be made as mere transposition in the *same key*, there is no sufficient variety between the subject and answer. A whole Fugue, therefore, in the Third or Sixth, can have no good effect. But for the purpose of expressing two different characters, *e. g.* a spirited and a depressed mind, as singing a Fugue together, these two sorts of Fugues might perhaps be used with a good effect. That replies in the third or sixth may be made in a Fugue, occasionally, and after the first Section will require no demonstration.

Dr. Burney remarks respecting the Fugues in question, that they furnish Imitations, but no Answers to the Subject; which distinction is useful, to make students attentive to the rules of a real answer. See his *General History of Music*, Vol. II, Art. Fugue, in the Index.

§ 16. Whole Fugues in the *Seventh* or in the *Second* cannot be good, as these intervals are dissonances to the Key Note; for the said dissonance is not only felt in the interval itself, but would be perceptible in its whole Scale, if an Answer was made in it.

Yet for curiosity's sake, or to produce extraordinary effects, these Fugues might be set; and in any elaborate Fugue, occasional imitations of the Subject in the second or seventh may be introduced with proper judgment, as well as those in the other intervals.

V. Of Fugues in regard to the different Sorts of Imitation.

§ 17. A Subject may be imitated by the Answer, in *equal* or *reverse* motion; with notes of the *same length*, or by *augmentation* or *diminution*; and in its *original form*, or *varied*. Each sort of these imitations constitutes a particular sort of Fugues, when used by itself; but some, or all of them may occasionally be introduced together in one and the same Fugue.

Fugues in *equal motion*, are all those I give in the present work, and in general most Fugues that are met with. But occasional reversions are introduced in my third and fourth one analyzed at Chap. VI, § 31.

Fugues in *reverse motion* are found in *Sebastian Bach's Art of the Fugue*, viz: reverse answers from the beginning to the end in the same Fugue, at No. V, of the said work; reversions as well as inversions of a whole preceding Fugue, at No. XIII, and at No. XV; also at No. XXII, which is a Fugue for two keyed instruments, and the reversed inversion of No. XXI. A fine double Fugue which begins in reverse motion, though it contains also answers in equal motion, see in *Handel's Israel in Egypt*, Part I, the 8th Chorus, "Israel was glad," &c.

Fugues with answers of notes of the *same length* are again all those I give in the present work; and an occasional augmentation, as well as diminution, see in my second one analyzed at Chap. VI, § 31.

Fugues with answers by *augmentation* or *diminution* throughout, are found in *Sebastian Bach's Art of the Fugue*, viz : No. VI, called *alla Francese*; and No. VII, expressly called *per augment. & dimin.* Both are the most sublime pieces imaginable.

Fugues with *varied* answers are also found in the above most valuable work by *Sebastian Bach*. For the principal Subject, which has been used there in no less than twenty-three periodical and canonical Fugues, is not only varied from Fugue to Fugue, as I have done the subject of my four Fugues in this work, but also in one and the same Fugue.

Sufficient Examples of all the above sorts of Fugues, I hope, will be found under *The Answer*, at Chap. VI, § 6, & seq.

VI. Of Fugues in two, three, four, and more Parts.

§ 18. A Fugue may, like a double Counterpoint, consist either of *real* parts alone, or one or more *additional* parts may be set to it as accompaniments, or filling parts. But in speaking of a Fugue of two, three, four, or more parts, the *real* parts, or parts which contain the *Fugue*, are in general meant only ; and if it is otherwise, it ought to be expressed.

§ 19. Of *real parts only*, consist in general all proper Fugues for the Organ or other Keyed Instruments without Accompaniments ; Examples of which will be given in the two following Chapters. Also those in some of *Haydn's* Quartettos ; in *Barfanti's* six Antiphones in five and six parts ; and in those of *Handel's* Choruses where the Instruments only double the vocal parts in the Unison or Octave.

§ 20. *Additional parts*, may be set to a Fugue, either as a supporting Bass only, which may sometimes go in the unison or lower octave with the lowest part of the Fugue, and sometimes take its own separate notes ; or as a single middle or upper part ; or also as Bass and other parts at once. In all these cases, they may either be drawn from the harmony of the Fugue, the same as I have shewn respecting the wind Instruments in Symphonies ; see Chap. III, § 13, & seq. ; or as separate obligato melodies. The most ingenious varieties of which are also found in *Handel's* works ; particularly a double Fugue in *Jephtha*, on the words, " Chemosh no more we will adore," which even begins with a bass accompaniment to the first subject.

CHAPTER VI. OF SIMPLE FUGUES.

§ 1. As I have given an explanation of the word Simple Fugue in Chap. V, § 10, I may immediately proceed to shew the *Particulars* of it, and the *Rules* that must be observed in regard to each particular.

I. Particulars

I. *Particulars of a Simple Fugue.*

§ 2. *Marpurg* in his Treatise on Fugues, mentioned at Chap. V, § 1, points out five particulars of a Fugue, to which I venture to add a sixth and seventh, which he also treats of, but as subordinate to the third. They are as follows :

1, The Subject; 2, the Answer; 3, the Order of the Replies; 4, the Counter Harmony; 5, the Intermediate Harmony; 6, the different Sections; 7, the Modulation.

A. OF THE SUBJECT.

§ 3. The *Subject* of a Fugue, is a short melody, with which it begins, and on the imitation of which it depends.

Though almost any short melodious passage may serve for a subject to a Fugue, yet some are better for Fugues *in general* than others, and some must be calculated for a *particular* sort of Fugue; all of which ought to be considered in making the plan for the Fugue.

§ 4. The particulars that must be considered in regard to subjects for Fugues *in general* are; first, their Length; secondly, their Contents; thirdly, their Beginning and Ending.

1, The *Length* of a Subject is so far optional, that it may consist of two, three, four, or more bars; but the rule for its length is: that it must be *no longer*, than what the hearer can easily remember it; or *no shorter*, than to contain something interesting. That a *long* Fugue will admit of a more long, and a *short* one require a more short subject, is naturally understood.

2, The *Contents* of a subject must be considered in regard to Melody, Compass, and its qualification for Imitation. Its *Melody* should be simple, and energetic. For the more simple it is, the more room it leaves for agreeable melodies in the other parts; and the more energetic, the more strength and dignity it gives a Fugue. How simple a Subject may be without rendering a Fugue trivial, *Handel* has shewn in two masterly Fugues, the one in his seventh Grand Concerto; the second Movement, Allegro; and the other in *Jephthah*, upon the words, "Chemosh no more we will adore." And particularly energetic are his Subjects of the Fugues, "And through his Stripes we are healed," in *Messiah*; and "Hallelujah," with the fine Counter Subject, "We will rejoice," in *Joseph*, besides many others. All those embellished figurative passages therefore, which are calculated more for melodious sweetness, than a manly progression, are, generally speaking, improper for Subjects of a Fugue.

In regard to *Compass*, a Subject should, in general, not exceed an Octave. This is necessary in Vocal Fugues, for enabling the Singer to execute it in more than one Interval; and in Fugues of three or four parts for a Keyed Instrument, to leave each part room for moving without crossing the others, and to enable the performer to reach them conveniently. But in Fugues for *different instruments*, where the melody of every part remains distinguishable, though the parts run one into the other; or in Fugues of *two parts* for a Keyed Instrument, the compass of the Subject need not be limited to an Octave, and may extend farther. That excellent Fugues may be written on Subjects which do not exceed the compass of a Third, or Fourth, will appear from the works of many good Fugue Writers.

The qualification of a subject for *Imitation* should also be previously considered, besides its other contents. For the more it is calculated to be answered, or replied to, at various Distances, in various sorts of Imitation, and by Detached Pieces, the better it is.

3. The *Beginning* and *Ending* of a Subject must be considered with respect to two particulars, viz: the *Interval* with which it begins or ends, and the *time of the measure* on which it begins or ends.

Respecting the *Interval*, it is good to *begin* the Subject with such an interval, or such two or three intervals, as will immediately determine the Key and Mode of the Fugue. A beginning on the *Key Note*, or its Octave, is therefore one of the best, for the Answer replies to it with the Fifth, and the Fugue can obtain most of its antient characteristics. Examples see at Plate XII, Nos. 1, 2, 3, 4, 5. But it may also begin on the *Fifth*, to which the Answer replies with the Key Note, if only the Key Note and its third are introduced soon after the Fifth, to determine the Key and Mode. Examples see at Plate XII, Nos. 6, 7, 8. And if it begins with the *Third*, the Answer replies with the Third of the Dominante, according to the rules in § 6, & *seq.* If the beginning shall be with the *Fourth* or another interval of the scale, care must be taken to introduce the most characteristic intervals, the Octave, Fifth, and Third, soon after it. And the general rule respecting the *Ending* of the subject is: that it should end with an interval, *after* which the Answer may be immediately introduced, or *with* which the Answer may begin, without a fault in the harmony or modulation. This is easy to observe when the composer is at liberty to choose or invent the Subject; but if a Fugue shall be made on a given subject, or on the plain song of an Hymn or Psalm, and the End of the Subject is not reconcileable to the Beginning of the Answer, it is allowed to add a few transitory or conciliatory notes to the former before the latter begins. Yet the said addition to the subject should be either an imitation of a part of the subject, or the beginning of a melody which shall be continued in the Counter Harmony, and not a mere flourish like as in Rondos. See the addition to the Subject of my Fugue for three hands, No. IV, at Plate XVIII, which is the short counterpoint that has been afterwards introduced to the Subject, and shews that the transitory passages in question may be used, even where the answer might have appeared without them.

The *time of the measure* on which the Subject may *begin*, is optional; for it may begin on any accented or unaccented time of the measure. But in general it should *end* on the accented time, except in those vocal Fugues, where an unaccented syllable renders a conclusion on the unaccented time necessary.

§ 5. In regard to the subjects for a *particular sort* of simple Fugues, mentioned in § 3, there must be considered: whether the Fugue shall be for Voices, or for Instruments, or for both; and for what sort of voices or instruments it shall be written.

N. B. That all the above previous considerations are useful, and necessary in the choice or invention of a Subject for a Fugue, is evident. For, without such considerations, it is a mere chance, to hit upon a Subject calculated for all the varieties, which a composer may wish to introduce in his Fugue; and if he is not acquainted with the whole nature of his subject before he begins the Fugue, he is in danger, to be either too sparing or too profuse, with the varieties the subject offers, and consequently unable to continue and conclude the Fugue, in the manner in which it was begun, if he will not make it longer or shorter than he intended, and not lose time and labour in composing it twice.

B. OF THE ANSWER.

§ 6. By the Answer of a Fugue is understood: a *Reply to the Subject*, according to the general Idea of a Fugue given in Chap. V, § 3, 4, 5. But though I have in the said Chapter mentioned Fugues in all Intervals, I shall here speak of those in the Fifth only, as being the most proper and most cultivated sort of Fugues.

§ 7. Nothing has hitherto been more perplexing in the study of Fugues, than the doctrine of the object in question; and yet it is reducible to two very simple *general rules*, if we attend to what I have said respecting the origin of Fugues in Chap. V, § 3; viz:

Rule I. Every Interval of the Subject must be replied to by the Answer according to the *degrees of the diatonic scale*, both with regard to the *length of notes*, and to the progressions by *tones and semitones*.

N. B. The *first note* of the Answer or of any succeeding Reply is allowed to be made longer or shorter than the first note of the Subject, if the Answer cannot well begin in its intended place without taking that liberty.

Rule II. The Scale of the Fifth, in which the Answer is to be made, must appear as an *upper part of the Scale of the Key Note*, and not as a *substituted Scale of the Fifth*.

These Rules I shall endeavour to explain and exemplify in the three following Sections.

§ 8. According to Rule II, the scale of the Key Note must be considered, as divided into *two parts*, viz: the *lower*, which goes from the Key Note to the Fifth; and the *higher*, which goes from the Fifth to the Octave of the Key Note, as thus:

Lower part: 1, 2, 3, 4, 5; higher part: 5, 6, 7, 8.

The former is the *authentic*, and the latter, the *plagal* scale of the Key, according to the doctrine of the Antient Ecclesiastical Modes, in my Essay on Harmony, Chap. XVIII. How each of them can be extended to its Octave, and farther, I shall shew in § 10.

§ 9. The said higher and lower part of the Scale must answer each other so, that when the Subject is in the *lower* part, the Answer must be in the *higher*; and *vice versa*. Consequently the Subject may be in the latter as well, as in the former.

But as the lower part consists of *five*, and the higher only of *four* degrees of the diatonic Octave, it is necessary to answer *two* degrees of the former with *one* degree of the latter; and *vice versa*. In regard to which the following *particular rules* must be observed, viz:

Rule I. In general, the *fourth* and *fifth* degree of the lower, or authentic part of the diatonic Octave, are both answered with the *fourth* degree of the higher, or plagal part; according to the following representation of the intervals:

Higher part of the Octave	5	6	7	8	Answer	} or <i>vice versa</i> .		
Lower part	-	-	1	2	3		4	5

Here it appears: that the Key Note (1), is answered with the Dominante (5); the second of the key, with the second of the Dominante (6); the third of the key, with the third of the Dominante (7); and both the fourth and fifth of the key, with the fourth of the Dominante (8).

An example, in which the Subject goes only from the Key Note to its fourth, and which consequently requires no alteration in the answer, see at Plate XII, No. 1; and two others, in which both the fourth and the fifth of the key are answered with the fourth of the Dominante,

minante, at No. 2, and 3. The last is the subject and answer of my four Fugues, at Plate XIV, & seq.

In this manner all the particulars mentioned in the two general rules of § 7, can be observed. For, when the subject begins, leaps or modulates to, or ends, on the fifth of the *key*, the answer ought not to proceed to the fifth of the *dominante*, as that would carry the modulation out of the principal key; the answer therefore must always reply to that interval with the fourth of the *dominante*, as octave of the *key*; even in those cases which come under the following rule.

Rule II. In all cases, where a melodious progression makes the *third* of the Key appear as *sixth* of the Dominante, the first and second degree of the lower part of the diatonic Octave are both answered with the first degree of the higher part, as thus:

Higher part of the Octave	5	6	7	8	Answer	} or <i>vice versa</i> .
Lower part	1	2	3	4	Subject	

At Plate XII, No. 4, see an example to this Rule, it is from a Fugue by *Albrechtsberger*, and the second note after the dot in the fourth bar, is that, which must be considered as sixth of the dominante, and answered accordingly; which occasions the alteration in the whole latter part of the answer.

At No. 5, see a Subject, which I suppose to be by *Emanuel Bach*, because he laid it before my Brother at Hamburgh to extemporize upon, at a public trial of skill for a place, as it is the custom in Germany. The answer is strict, according to the above first, and this second rule; but the first note in the second bar of the answer might have been the fifth of the dominante, (A,) according to the rules in § 11. The notes joined together by dots are those belonging to Rule I, and the four last ones those belonging to Rule II, of this Section.

§ 10. As the Subject for a Fugue is not always confined to one half of the diatonic Octave, like as in the examples to the above § 9, I shall now shew, how the authentic and plagal scale of the key must be answered, when extended to a *full Octave*, or farther. See the following representation of their intervals:

	A Fourth.				A Fifth.				A Fourth.				
Plagal Scale, or Scale of the Dominante,	5,	6,	7,	8,	9,	10,	11,	12,	13,	14,	15,		&c.
Authentic Scale, or Scale of the Key,	1,	2,	3,	4,	5,	6,	7,	8,	9,	10,	11,	12,	
	A Fifth.				A Fourth.				A Fifth.				

Here it appears: first, that the Octave of the Key is divided into a *fifth*, and its inversion the Fourth; when the Octave of the Dominante is divided into a *fourth*, and its inversion the Fifth: secondly, that the *five* degrees of the former must, in general, answer the Four degrees of the latter; and the *four* degrees of the former, the Five degrees of the latter, or *vice versa*; according to which the two rules in § 9 must be understood as thus:

Rule I. In general, the fourth and fifth of the Key are both answered with the fourth of the Dominante, being the octave of the Key; and the seventh and octave of the Dominante, (11 and 12 of the Key) with the Octave of the Key, as fourth of the Dominante; and the other intervals as the above table shews.

Rule

Rule II. In all those cases where a melodious progression is made from the *sixth* of the Key, either upwards or downwards, that interval is answered with the *sixth* of the Dominante, and the whole strain to which it belongs is also answered without regard to the above Rule I.

See the following examples :

Plate XII, No. 6, by *Sebastian Bach*. The first bar is answered according to Rule I, and all the rest according to Rule II, as the figures shew.

No. 7, is the celebrated subject which the *King of Prussia* laid before Sebastian Bach to extemporize upon, with its answer by the latter. The three first notes are answered according to the above first; and the rest according to the second rule.

No. 8, is the subject on which the same Author has written his inimitable work, "*Die Kunst der Fuge*," (Art of the Fugue;) the whole is answered according to Rule I. But a liberty is found in the note before last of the Answer, being B flat, which should be B natural.

No. 9, is the subject of *Handel's* fifth Fugue, in the well known collection, by which I have proved the System of Harmony, upon which my Essay on Harmony is founded. The second, third, and fourth note, are answered according to the above Rule II, and all the rest according to Rule I. A liberty must also be taken notice of, being the Sharp by the last note of the answer.

No. 10, from the same collection by *Handel*. The first six notes are answered according to Rule I, and the rest according to Rule II.

No. 11, also from the same collection. The two first notes only are answered according to the first rule, and the rest according to the second.

No. 12, is by *Albrechtsberger*. The three first notes are answered according to Rule I, and the rest according to Rule II.

No. 13, is by the same Author. The first note only is answered according to Rule I, and all the rest according to Rule II.

§ 11. In the three preceding Sections I have treated of answers, in which the division of the Octave ought to be observed, according to its authentic and plagal scale, (see § 8;) in the present now I add two rules, respecting cases, in which the said division of the Octave need *not* be attended to. They are as follows :

Rule I. When the Subject is in the Scale of the *Key*, and does not end on, or leap or modulate to, the *Fifth*, the Answer may be made in the scale of the Dominante, exactly with the same intervals, and without regard to the division of the Octave pointed out in § 8, 9, and 10.

Rule II. When the subject is in the Scale of the *Dominante*, and does not end on, or leap or modulate to, the *Key* (or its Octave,) the answer may be made in the scale of the Key, without regard to the said division of the Octave.

Examples see as follows :

Plate XIII, No. 1, by *Handel*, which begins, remains, and ends, in the Key, and consequently the answer is made according to the above Rule I.

No. 2, by *Sebastian Bach*, which begins, and remains in the Key, but ends on its Third. It is also answered according to Rule I.

No. 3, from a Fugue in two parts by *Marpurg*. It begins, and remains in the Key, entirely, except the last note of the subject, which is the Fifth of the Key. The whole therefore is answered according to Rule I, except the last note, which is answered according to Rule I, § 10.

No. 4,

No. 4, another example by *Sebastian Bach*, similar to No. 1 and 2, which I give on account of the originality of the Subject.

§ 12. I now proceed to the answers to *chromatic* and *enharmonic* subjects.

N. B. An explanation of what is understood by the terms diatonic, chromatic, and enharmonic, in modern music, see in my Essay on Harmony, Chap. I, § 9, & seq.

1, The rules which must be observed in answers to *chromatic* subjects are as follows:

Rule I. Divest the subject of those accidental sharps, flats, or naturals, which produce the chromatic intervals, and set a regular answer to the diatonic subject thus appearing.

Rule II. Restore the former sharps, flats, or naturals, in the Subject, and add the same to their respective notes in the Answer, which completes the Answer.

Rule III. Should the said Accidents not be properly admissible in the answer, when made according to the rules in § 9 and 10, the answer must be made according to those in § 11.

Examples of Chromatic Subjects and Answers have already appeared at Plate XII, No. 7, and 9; and the beginning of a Fugue in a sublime chromatic Sonata for the Piano Forte, by *Sebastian Bach*, see at Plate XIII, No. 5. And a whole chromatic Fugue see at Plate XXI, being that of six subjects by *Hachmeister*.

2, With the answer to *enharmonic* subjects it is the same as with that to chromatic ones. But particular attention must be paid to the Interval on which the enharmonic change takes place. For should the said change not be proper if the answer is made according to the rules in § 9 and 10, the answer must be made according to those in § 11.

An example of a regular enharmonic answer see in the Fugue by *Stoelzel*, at Plate XXIV.

§ 13. The above, I hope, will be found sufficient, to give the diligent reader a perfect idea, of all that is material in setting a proper answer to the subject of a Fugue. I therefore need to add no more, but that many subjects may be regularly answered in two or more different manners, as I have already hinted respecting the answer at No. 5, Plate XII. (See the end of § 9;) and examples of two different answers which *Sebastian Bach* has set to the reversed subject, given before, at Plate XII, No. 8, each in a separate Fugue of his celebrated *Art of the Fugue*, see at Plate XIII, No. 6, and 7. At No. 6, see the whole, except the four last notes, answered according to Rule I, § 10; and the four last notes only according to Rule II, § 9. At No. 7, the two first notes alone are answered according to the said Rule I, and all the rest according to the said Rule II.

If a student therefore wishes to become acquainted with all the cases, in which the one or another sort of answer has been thought best, by the antient strict Fugue Writers, he should collect subjects from as many good Fugues as he can meet with, and first set a regular answer to them according to what I have said and exemplified above, but afterwards compare his answers with those of the different authors by whom the Fugues are; this, I presume, will not only make him more acquainted with the rules I have given, than merely studying them, but also lead him to many observations, which if they were written here would more perplex than instruct him.

That great Fugue Writers will sometimes take an extraordinary liberty, has already appeared at Plate XII, No. 8, and 9, N. B. and at Plate XIII, No. 7, N. B.; in all which places accidental sharps, flats, or naturals, have been introduced contrary to the first general rule at § 7. And a particular instance of that sort is found in the Answer of *Handel's* Fugue, in the Overture to *Muzio Scævola*, see Plate XIII, No. 8, where the third note, at N. B. in the Answer, has a sharp, contrary to the strict rule, and yet that liberty has been admired by *Geminiani*, the strictest observer of rules at those times. See Memoirs of the

Life

Life of *Handel*, London 1760, in a note to page 44, (Doddsley). But young Composers should never imitate great authors in their *deviating* from the strict rule, before they are able to *observe* it fluently and almost habitually like them.

That both, the Subject and the Answer, may in the course of the Fugue be introduced *varied* I have mentioned before, (at Chap. V, § 17,) and two examples taken from *Sebastian Bach's* Art of the Fugue, see at Plate XIII, No. 9, and 10.

That at No. 9, is a variation of No. 6, in the same Fugue; and that at No. 10, a variation of No. 7, in the same Fugue.

§ 14. All the above, (except what has been said just now respecting variations of the subject,) must be observed at least in the *first Section* of the Fugue, (see § 22). If in the other Sections a particular Modulation or Imitation require some more liberties in the Subject or Answer, they are allowable; but they must be introduced sparingly, and with proper judgment.

C. OF THE ORDER OF THE REPLIES.

§ 15. By a *Reply* I understand here: every repetition of the Subject, after its first appearance in one part of the harmony; either as Subject, or as Answer. And by the *Order of Replies*: first, in what order both the Subject and Answer may be at first *introduced*; secondly, in what order and shape, and at what distance, they may afterwards *return*.

§ 16. The rules, respecting the order in which the Subject and Answer may be at first *introduced*, are as follows.

Rule I. The different parts of the harmony of which the Fugue consists, should for the first time take the Subject and Answer *alternately*, or like one, two, or more *couple of parts*. The application of this rule to Fugues of two, or more parts, is as follows:

1, In Fugues of *two* parts, either of the parts may begin the Fugue with the *Subject*, and the other part follows with the Answer. But both, the Subject and Answer, cannot be properly introduced in immediate succession, in one and the same part; nor the subject alone in both parts, before the answer has been made to it.

2, In Fugues of *four, six, or eight* parts: the first, third, fifth, and seventh part, take the Subject; and the second, fourth, sixth, and eighth part, the Answer. Or *vice versa*. But the beginning is always made with the *Subject*, and in general it is succeeded by the Answer; then the Subject appears again, and is succeeded by an Answer; and thus the Subject and Answer appear *by turns*, from two parts to two parts, till all the parts have regularly entered.

Introducing therefore the Subject, in two or more parts of the harmony, before the Answer has appeared, is a liberty, which *Handel* and other great Fugue Writers sometimes have taken for particular reasons; but young composers should strictly adhere to the above rule, till they have acquired some perfection in composing Fugues.

3, In Fugues of three, five, or a greater number of *odd* parts: the *even* number of parts contained in them, must take the Subject and Answer, alternately, and in the same manner as pointed out under No. 2, just now; and the remaining *odd* part may, according to circumstances, take either the Subject or the Answer.

N. B. The odd part may be, either the first, or third, or fifth, or seventh part; or the second, or fourth, or sixth part, may be introduced as an odd part between two others.

Rule II. Any part of the harmony may begin the Fugue, and the other parts may come in, in the following order :

1, In *close* succession, as thus :

a, when the *highest* part begins, the others succeed in regular order downwards.

b, when the *lowest* part begins, the others succeed in regular order upwards.

c, when a *middle* part begins, the others succeed regularly both up and downwards.

N. B. This close succession is the best, because it keeps the parts together, and produces no disagreeable vacancy between the parts as they appear.

2, In a more *distant* succession, when the above close order cannot be conveniently attended to, that in which but *one* part is skipped at a time, is the only succession tolerable, besides the close one.

According to the above rules and explanations, therefore, all the good, and tolerable Orders of Replies in Fugues of two, three, and four parts, are as the following Tables shew, where 1, denotes the first, or highest part of the harmony; 2, the next part downwards; 3, the third part from above, and so forth.

a, In Fugues of *two* parts: (see No. 1, under Rule I.)

b, In Fugues of three parts :

Subject 1, answer 2, subject or answer 3.	} good.
Subject 2, answer 3, subject or answer 1.	
Subject 2, answer 1, subject or answer 3.	
Subject 3, answer 2, subject or answer 1.	

c, In Fugues of four parts :

Subject 1, answer 2, subject 3, answer 4.	} good.
Subject 4, answer 3, subject 2, answer 1.	
Subject 2, answer 3, subject 4, answer 1.	
Subject 3, answer 2, subject 1, answer 4.	
Subject 3, answer 4, subject 1, answer 2.	} tolerable.
Subject 2, answer 1, subject 4, answer 3.	

The order of replies in Fugues of *more* than four parts will require no farther demonstration, as it follows from the above tables, and from what I have said before.

Though great composers have also, but seldom, taken the liberty of skipping *two* parts in the order of introducing the different parts of a Fugue, by beginning with the Subject in the first part, and letting the answer immediately appear in the fourth part, before the second and third have appeared; yet this can only be done for particular purposes, and requires great judgment, if the distance between the parts shall not be felt as too great.

§ 17. I proceed now to shew: in what *order* and *shape*, and at what *distance*, the subject and answer may *return* in the different Sections of a Fugue, after their first introduction according to § 16.

N. B. Respecting the term *Sections*, see § 22.

1, The *order* of the replies in the succeeding sections depends on the following rules:

Rule I. The order of any succeeding section ought not to be perfectly like that which immediately precedes it.

Rule II. A succeeding section ought not to begin with the subject or answer in that part, where the same has been heard immediately before.

Rule III. After the first Section of the Fugue, the Subject and Answer need not always be introduced according to Rule I and II, § 16, but either of them may appear *more than once*, in immediate succession, though not in the same part; and even the Answer may *begin* a new Section. For, the term Answer need not always be taken in its strictest sense, and that of Plagal Subject might be substituted for it, according to what I have said in § 8.

Rule IV. In all replies, both the Subject and Answer ought as much as possible to begin in a *conspicuous* manner. For this purpose it is required: either to let that part, in which a reply shall take place, have some Rests before the reply; or to let the first note of the reply begin with a Leap. N. B. A liberty, respecting the prolonging or shortening of the first note of the Reply, has been mentioned at N. B. under the first general rule in § 7.

2, The *Shape* or form, in which the subject and answer may appear after the first section of the Fugue, requires the observation of the two following rules:

Rule I. When the subject and answer have been sufficiently impressed on the ear of the hearer, in their original form, they need not always return in one and the same shape; but they may also be introduced *reversed*, by *augmentation* or *diminution*, or even *varied*. Of all these sorts of replies there will be found examples in my four Fugues at Plate XIV, & *seq.* And the beginning of a most sublime Fugue, both with reverse, and augmented or diminished replies, see at Plate XIV, No. 1, it is by *Sebastian Bach*, in his Art of the Fugue. Examples of two varied replies I have given before, at Plate XIII, No. 9, 10.

Rule II. The subject and answer need not always return at full length, but may be introduced by *detached pieces*; or the latter part may be *shortened*, or *altered* a little when a particular imitation requires it. Of these replies examples will also be found in my said four Fugues.

3, The *Distance* at which the subject and answer may follow each other, comprehends: first, the reply at *full distance*; secondly, its various *restrictions*.

By a reply at *full distance* I understand that, where the Answer begins *after*, or *with* the last note of the Subject; and *vice versa*. At this distance the Subject and Answer should follow each other through the whole first Section of the Fugue, or at least the first time, as otherwise the hearer would be uncertain about the length, and the ending of the Subject. That in some cases a few conciliatory notes may, or must be added to the Subject, before the first Answer appears, I have said in § 4, under the *ending* of the subject.

And by a *restriction* of the Subject and Answer, I understand: the introduction of the one, *before* the other is ended. From this definition it follows; that, according to circumstances, the different replies in a Fugue may be made under *various* restrictions; the same as the replies in a Canon may succeed the leading melody at various distances. In an elaborate Fugue therefore, it is generally expected, that some replies should be made at least under *two* different restrictions, viz: a *lesser*, and a *greater* one. The former is: when a succeeding Subject or Answer begins near the End of the preceding; and the latter: when the succeeding Subject or Answer enters, soon after the Beginning of the preceding one. Both these restrictions will be found in my Fugue 1 and 2, Plate XIV, XV; and several more in Fugue 3 and 4, Plate XVI, and XVIII. As a greater restriction of the replies requires more acquaintance with the Subject than a lesser, if the hearer shall be able to attend both to the preceding and succeeding Subject or Answer, it follows: that the former should be spared till near the end of the Fugue, where the hearer is supposed to be sufficiently acquainted with the Subject; and that the latter may be introduced sooner. That by a perfect knowledge of the Art of Canons, a Subject may be expressly calculated for any intended restriction will require no demonstration.

Both,

Both, at full distance, and under the said restrictions, the Subject or Answer may be removed from the *accented* to the *unaccented* time of the measure, or *vice versa*. That is to say: they may be introduced both *per arsin et thesin*; or at the lifting up, or letting down of the hand in beating time. Examples of this sort will also be found in my four Fugues at Plate XIV, &c *seq.*; particularly one, in Fugue 2, third Section, where the reply appears on the last quarter of the measure *per arsin*, and proceeds by *syncopation*. The above, I presume, is the proper sense of the words *arsis* and *thesis*, (see *Chambers's Dictionary*,) which I think necessary to mention, as I have found some Author (I think *Bevin*,) call those Canons *per arsin et thesin*, which, according to both my Essays, should be called *right* and *reverse*, or also, in *contrary motion*.

D. OF THE COUNTER HARMONY.

§ 18. By the *Counter Harmony* in a Fugue I understand: that harmony, which is set as an *accompaniment* to the Subject or Answer. It might be called the Counterpoint, as at all events every part of it makes a simple, if not a double Counterpoint to the Subject or Answer. But as we are, in general, accustomed to use the term Counterpoint, more in regard to *two* relative parts only, than to *three* or *more* parts, I think it best to preserve the above denomination of *Marpurg* in saying *Counter Harmony*.

§ 19. The said harmony may consist, either of melodies *different* from the Subject or Answer; or *partly*, or *entirely*, of the Subject or Answer itself. The *former* is the case, in the first Section of the Fugue, where the Counter Harmony begins in one part only, and increases from part to part till the required number of parts is completed; and the *latter* is required in those Restrictions of the Fugue, where the succeeding Subject appears before the preceding is ended, or where Subject follows Subject in two or three parts, like as in a Canon, without any other parts to them.

In all the said cases the following rules must be observed:

Rule I. The *whole*, that is to say the Subject and Counter Harmony together, must be regular according to the rules of *Simple Counterpoint*, (see my Essay on Harmony, Chap. XIII, § 3;) and Double Counterpoints contained in it can make no exception from this rule.

Rule II. Every part of the Counter Harmony must be an *Obligato* melody, different from the Subject in notes and motion, but related to it in character.

E. OF THE INTERMEDIATE HARMONY.

§ 20. By the Harmony in question I understand, that, which is introduced *between* a *preceding* and a *succeeding* Subject or Answer. It serves for two purposes, viz. first: to prolong the Fugues in an agreeable manner; and secondly, to link the different Sections of the Fugue together, with less constraint, than what would arise from too close an adherence to the Subject.

The Particulars which ought to be considered in regard to the Intermediate Harmony in question, are its *Quantity*, and its *Quality*.

Respecting the *first*, or Quantity, it is true, that more or less intermediate harmony may be introduced in a Fugue, according to its intended lesser or greater strictness; but if it shall be a proper Fugue, it ought to contain no more of it, than what we can attend to, without

without losing, as it were, sight of the Subject. And it is also natural, that the Intermediate Harmony of one Section of the Fugue, should not be unproportional to that of the other Sections.

And in regard to the *second* particular, or Quality, it is a rule: that the intermediate Harmony ought not to appear as a *Discontinuation* of the Subject and Counter Harmony, but as a Continuation or Prolongation of the same.

The best Intermediate Harmony therefore is that, which arises from a judicious Imitation of some part or parts of the Subject as well as the first Counter Harmony; and it may be prolonged, by introducing in it repeated beginnings of the Subject, which, as it keeps the hearer in constant expectation of the whole Subject, renders the Fugue more interesting than otherwise. See my fourth Fugue, at Plate XVIII.

But improper for a Fugue, are those intermediate passages, which appear more like interspersed pieces of a Symphony, than as belonging to the Subject, and arising from its Imitation.

F. OF THE DIFFERENT SECTIONS OF A FUGUE.

§ 22. By a *Section* of a Fugue I understand: a *connected introduction* of the Subject and Answer, in its *different parts*; with the Intermediate Harmony that belongs to it. It is what *Marpurg* calls “*Durchführung*,” or, The leading of the Subject through the different parts of the harmony. It differs from what is called a Section in other pieces of composition, in not admitting of a conclusive Cadence in all parts, except at the end of the Fugue, (see Chap. V, § 6.)

§ 23. The different Sections of a Fugue may be *complete*, or *incomplete*; *distinct*, or *indistinct*.

A *complete* Section is that, where the Subject appears in every part of the harmony, like as in the first and second Section of all my four Fugues, at Plate XIV, & *seq.*

An *incomplete* Section consequently is that, where the Subject appears not in all parts of the harmony. Of this sort are the third and fourth Section of my third Fugue, Plate XVI, when the thirds or sixths, added to the subject, are not considered as a subject.

A *distinct* Section is that, where the replies in connection may be easily discovered, like as in all the sections of my four Fugues, mentioned before.

An *indistinct* Section therefore is that, in which the replies in connection cannot be easily discovered; or such a part of a Fugue in which no regard has been paid to the connecting of replies. The former are often found in the masterly Fugues of *Handel*, and *Sebastian Bach*; and the latter betray no knowledge of their composer, except in cases where the irregularity depends upon a well-suggested regular plan.

A Fugue may consist of as many sections, as the order of replies pointed out in § 15, & *seq.* may be varied. But a proper Fugue consists in general of no less than *three*, and no more than *six* or *seven* sections; as in the former case it would contain too little variety, and in the latter, become too long and tiresome.

G. OF THE MODULATION OF A FUGUE.

§ 24. Of the object in question I shall endeavour to speak first *in general*, secondly in regard to the different *Sections* of the Fugue, and thirdly in regard to the *Cadences* which may be introduced.

1, The plan of Modulation *in general*, which must be observed in a Fugue, follows from what I have said in Chap. I, respecting the Modulation of all Musical Pieces, for: at the *beginning* the Key and Mode must be well expressed; about the *middle* all sorts of digressions may take place, though with proper judgment; and towards the *end*, the Key and Mode must be perfectly established again, so as to make a satisfactory conclusion in it.

2, But in regard to the different *Sections*, the Modulation of a Fugue may be as follows:

In a Fugue of *three* Sections: the *first* Section must remain in the Key and Mode. For this reason, the division of the Scale, as pointed out in § 8, 9, and 10, is particularly necessary in those Fugues, where the subject begins, ends, or has a distinct cæsure, on the fifth. However, if no conclusion or cæsure takes place on the Fifth, or no particular stress is put upon it by a *holding* note or *leap*, it may be answered by its fifth as second of the Key, according to what has been said in § 11. The *second* Section may either *remain* in the Key and Mode, and only some variety of the harmony may be produced by the different Imitations and Inversions for which the Fugue is calculated; or some *digression* may be introduced in it, by letting the Subject appear in a related Key and Mode, or in two related Keys and Modes. The *third* Section must be in the Key again, though it may also begin in the Key of its Fourth, and then make a full conclusion in the Key, according to what has been said above, under No. 1.

In a Fugue of *more than three* Sections, the Modulation of the first and last Section must be the same as in those of three Sections. But according to the number of Sections there may be more digressions introduced in the intermediate Sections, than in Fugues of three Sections, if only the Order in which every substituted Key and Mode may appear, is properly attended to. (See Essay on Harmony, Chap. X, § 9.)

3, Respecting the *Cadences*, which shall be made in a Fugue, it is a general rule: that *no perfect Cadence* must be made in *all parts* at once, except at the End of the Fugue. The reason for this rule appears from the description I have made of the origin of Fugues in Chap. V, § 3, 4, 5, 6. See also § 22 of this Chapter. The different Sections of a Fugue, therefore, must not conclude like as in Sonatas, Symphonies, or Concertos, where a perfect Cadence ought to be made in all parts; but the Cadences with which the periods or sections end, must be *interrupted*, either by letting a new Subject begin in one part, when a conclusion is made in another; or by introducing a Dissonance to the note on which the Cadence is made; and the latter is required in those cases, where only some intermediate harmony shall succeed the Cadence.

However, the last, or ending Cadence of the Fugue, may be made as conclusive and formal as the length of the Fugue will permit. It may therefore be announced, and prepared, by an *Organ Point*; or even a *Fancy Cadence* may be made towards the end of the Fugue, if it is done according to the character of the Fugue, and with passages that are related to the Subject, or to the Counter Subjects, and to the Intermediate Harmony. An Example of a conclusion preceded by an *Organ Point*, in which nothing but imitations of the Subject and Counter-point are used, see in Fugue III, at Plate XVIII, near the end; and an example of a *Fancy Cadence* near the conclusion, which also is related to the character and the passages of the Fugue, in Fugue IV, at Plate XX.

More, respecting the Modulation of Fugues, see in § 30, & *seq.*

II. Construction of a whole Simple Fugue.

§ 25. I now proceed to make the application of all I have said above, to the construction of *whole Simple Fugues*, which I shall endeavour to do, first with regard to the *Sections*, and secondly with regard to the *Parts* of which they consist.

A. CONSTRUCTION OF A FUGUE WITH REGARD TO ITS SECTIONS.

§ 26. As according to § 23, a proper Fugue seldom consists of less than *three Sections*, I shall explain its Construction first with regard to *three*, and secondly with regard to *more than three Sections*.

1, A Fugue of *three Sections* may be constructed as follows.

First Section. The Fugue begins with the *Subject*, in any of the parts of which it is to consist; the answer appears immediately after the last note of the Subject, or with the last note; and the other parts, if any, follow with the Subject and Answer, one after another, according to the Order of the Replies pointed out in § 15, 16, 17, either at the same Full Distance, or after a short Intermediate Harmony.

N. B. This Intermediate Harmony may be immediately introduced between the first Answer and second Subject, or between the second Subject and its Answer, or only after the introduction of the Subject and Answer in all parts, so as to prolong and conclude the first Section; and in those extraordinary cases where the Subject ends with a note, immediately after which the Answer cannot properly appear, a short transitory passage may even take place between the first Subject and its Answer, to connect them properly. See § 4, No. 3. Another Liberty respecting the *first note* of the Answer, which may also be allowed to a returning Subject, see under the first general rule in § 7. Every preceding part may either be *continued* as a Counter Harmony to the succeeding ones; or that part which shall take the Subject or Answer again in the next Section, may *rest*, as soon as there is a proper Opportunity for it.

The Modulation of this Section ought to be in the Key and the Dominante only. The Section may end with a Cadence, on the Key Note, or on its Dominante, either immediately after the last Answer, or after a proportionable Intermediate Harmony; but the said Cadence must be interrupted according to the remarks in § 24, No. 3.

Second Section. Either the Subject, or the Answer, returns in any part where it has not been last, and if possible in another Octave than where it was before in the same part. The other parts follow with the Subject and Answer according to the Order of Replies in § 15, & *seq.* If the Cadence which ends the first Section is made immediately after the last Answer or Reply, an Intermediate Harmony may precede the first Subject in this Section, or else it may be introduced between the different Replies, or at the end of this Section, the same as in the first Section.

The Modulation may either remain in the Key and its Dominante, according to § 24, No. 2, or the Subject and Answer may appear in a nearly related Key and Mode; or the Section may be divided between the two nearest related Keys, and thus appear like two Sections contracted into one.

The Distance of the Replies is generally expected according to the lesser Restriction, pointed out in § 17, No. 3, being Replies, which begin before the Subject is quite ended;

ended; (see the two Fugues at Plate XIV, XV;) but the same distance, or a greater one than that of the first Section of the Fugue may also be chosen, if only it be done with proper knowledge and discretion.

Both the Subject and Answer may in this Section appear in reverse as well as right motion, by Augmentation or Diminution, entire or by detached Pieces, varied, and according to all the Arts of Imitation mentioned at § 17, No. 2.

The End of this Section may be made with a Cadence in one of the nearest related Keys, but it must be interrupted, according to what has been said in § 24, No. 3.

Third Section. The Order of the Replies may be made according to the rules given above, under Second Section. The Distance of the Replies is generally expected according to the greater restriction mentioned in § 17, No. 3, being replies nearly after the beginning of the subject. The Modulation must be in the Key again; or it may begin in the Key of the Fourth, and only the latter half of the Section may be in the principal Key, as has been said in § 24, at No. 2. All sorts of artificial Imitations may be continued in this Section, and even crowded more close together than before. Intermediate Harmonies may give this Section a length proportionable to the two former ones; and a full Conclusion may be made with a perfect Cadence according to § 24, No. 3.

2. A Fugue of *more than three* Sections, may be constructed as follows:

The *first* and *last* Section ought to be like those of a Fugue of *three* Sections, as explained just now.

The two, three, four, or more Sections *between* the *first* and *last*, must share the intended variety of Replies, Modulation, and Imitation, in the following manner, viz: first, that every Section becomes different from all the others; secondly, that a regular and well connected course of Modulation appears through the whole; and thirdly, that the closest restrictions of the Replies, and the most intricate Imitations are reserved for the latter part of the Fugue. This last is required, for the purpose of rendering the hearer first sufficiently acquainted with the subject, that he may be able to follow it in all its artificial Imitations, and not lose the said greatest beauties of a Fugue.

B. CONSTRUCTION OF A FUGUE WITH REGARD TO ITS PARTS.

§ 27. As a Fugue may consist of two, three, four, or more parts, I shall endeavour to shew first their proper *distance*; and secondly, the *qualities* required in each part.

§ 28. Respecting the *distance* between the different parts of a Fugue there are two rules to be observed, viz:

Rule I. The different parts must not be *crowded* or run *one into the other*, so that it becomes difficult to *distinguish* each part, or follow its melody.

This Rule is particularly necessary in regard to Fugues for a Keyed Instrument. For, the greatest beauties of the Fugue are lost if every part cannot be clearly distinguished. See Page 31, near the bottom.

Rule II. The parts should not stand at *too great* nor at *too unequal* a distance one from another.

The former, or too great a distance between two parts, creates a poverty of effect, because the want of filling parts is perceived; and the latter, or too unequal a distance between three, four, or more parts, would separate one or two parts from the whole of the harmony, and render them either unequal to the others, or too conspicuous. Respecting the proper distribution of a harmony, see my Essay on Harmony, Chap. III, § 2, & seq.

§ 29. The *qualities* required in the different parts of a Fugue are : first, that one part should be properly *related* to the other ; and secondly, that all the parts should be *equally interested* in the harmony and melody of the Fugue.

The said *relation* between the different parts must be considered : first, with regard to their acuteness or graveness ; secondly, with regard to their being Vocal or Instrumental ; and (when Instrumental,) thirdly, with regard to the particular sort of instruments for which they are intended. In the first case, they may be either all treble, all alto, all tenor, or all bass, Vocal or Instrumental parts ; or also be composed of two or more sorts, of the said parts of a harmony. In the second case, they may be either Vocal alone, or Instrumental alone, or both Vocal and Instrumental. And in the third case, they may be all for Instruments of a similar kind, such as stringed Bow Instruments, (Violins, Tenors, and Violoncellos ;) or for instruments different in nature.

What must be observed in regard to all the above considerations will follow from what I shall say in Chap. XI, § 6, 7.

That all the parts of the Fugue must be *equally interested* in the harmony and melody of the Fugue, follows from Chap. V, § 3, & *seq.* But here must be recollected what I have said respecting *real*, or *additional* parts, in Chap. V, § 19, 20 ; for of the former I only speak here. That some of the parts may occasionally *rest*, I also have said before.

III. *Fugues analyzed according to the above Principles.*

§ 30. I now presume to lay before the Reader, four Fugues, which I have written on *one and the same Subject*, to exemplify the rules I have laid down in the present Chapter ; and hope that their being on *one Subject*, will be found better for the purpose in question, than if they were on *different Subjects*, as the varieties of every one of them are in some measure related to those of all the others ; from which it follows : that much more might have been done with the Subject, in every Fugue, than what I have done with it, had there been occasion for it.

The *Subject* is composed of the two short Subjects on which I have written the last Presto in my *Analyzed Symphony*, Op. VII, the first by *augmentation*, and the second by *diminution*, when compared to their original form in the said Presto. By this Subject therefore, I presume to exemplify, how a Subject of a piece of free composition may be prepared for a Subject to a Fugue ; or also : (if the Fugues are supposed to be the original composition,) how the Subject of a Fugue may be rendered proper, for writing a Symphony, or other piece of free composition, upon it. The use I have likewise made of the same Subject, for Canons, as the strictest sort of composition, will appear in Chap. IX.

§ 31. To prevent crowding the examples in question, with the said analysis, I shall make use of the following Characters in the Examples, viz :

1, The different *Sections* I simply mark with *numerical letters*, as thus : I, II, III, IV, &c. instead of saying the first, second, third, or fourth Section.

2, The *Subject* I mark with a capital S, and the *Answer* with a capital A, to shew the difference between them.

3, The *Counter Harmony* I do not mark at all, except in those places of Fugue III and IV, where it is a double Counterpoint, and in that case I point it out by the small letters *c p*, (counterpoint).

4, The *Intermediate Harmony* I mark with *inter.* to shew how far a Subject or Answer goes.

5, The *Modulation* I only mark in those places, where a digression from the principal key is made, or a return to it, by setting the *capital letter* of the Key in which the harmony is, with the word *major* or *minor* to it.

First Fugue in question.

§ 32. See Plate XIV, No. 2. This is a simple but strict Fugue in *two* parts. It consists of three Sections, in which the Replies are made as thus: in the first Section at full distance; in the second at a lesser distance; and in the third at the least distance. The Counter Harmony might have been used as double counterpoint, but I have avoided doing so, for the purpose of not making this a sort of double Fugue. The Intermediate Harmony is taken from the Subject, the first four notes of which are imitated in it by diminution; first in the higher part, and then in the lower part, towards the end of the first Section; in the second Section the same imitation makes a Canon in the fifth above; and in the third Section again the same, but reversed, and as a Canon in the fourth above. The Modulation is quite natural, and remains in the Key and its Dominante. The Cadence which is made at the end of the first Section is interrupted by the Subject which begins the second Section, and the same it is with the imperfect Cadence at the end of the second Section; but a formal conclusion is made at the end. Both parts are also equally interested in the Fugue.

Second Fugue.

§ 33. See Plate XV, *Fuga* II, a 3. This is also a simple, but a strict Fugue in *three* parts. As it is an *instrumental* Fugue, there has been no occasion for having the compass, or even the name of three *Vocal* parts, in view; for if it is only found consisting of three regular and obligato parts, it is sufficient in that respect.

The *Subject* is exactly the same as in the preceding Fugue, but it opens this Fugue in the lowest part, when in the former it appeared first in the highest.

The *Counter Harmony*, which is different from that of Fugue I, might also have been used as a double counterpoint; but I have avoided using it so, in order to leave the piece a *simple* Fugue.

The *Intermediate Harmony* will be found throughout consisting of imitations of the Subject, though of no Canons like that in Fugue I.

The *Modulation* is again natural, and remains in the Key and its Dominante throughout the Fugue, though the second Intermediate Harmony and the Conclusion contain more free Modulations than the first Fugue.

This Fugue also consists of *three Sections*. In the first, every reply is made at full distance; in the second, a bar sooner; and in the third Section, the first reply is made two bars sooner, and the second three bars and a quarter sooner, than at first, which makes the latter reply to be *per arsin* and by syncopation, when the Subject and all other replies are *per thesin*, and without syncopation.

The *Conclusion* of this Fugue gives a specimen of introducing the Subject both by augmentation and diminution, to which nothing but imitations of the first Counter harmony and Intermediate harmony are continued.

No *Cadence* will also be found in it contrary to § 24, No. 3; and the parts are equally obligato, or interested in the Fugue.

Third

Third Fugue.

§ 34. See Plate XVI, *Fuga* III, *a* 4. This is an elaborate Fugue with a double Counterpoint, on account of which it belongs to the first class of *double* Fugues, as I shall shew in the next Chapter. But as the order of Replies in it is conformable to the rules I have given in § 16 and 17 of this Chapter, I may analyze it in this place.

The principal *Subject* is the same as in the two preceding Fugues, though it appears in another sort of Measure, and with Suspensions in the third and fourth bar. The *Counterpoint* appears soon after the beginning of the first Subject, for two reasons, viz: first, to point out to the hearer, the triple time of the Fugue, which cannot be distinguished in the first half of the Subject by itself; secondly, to keep up the life of the movement, which otherwise would be interrupted by the third bar of the Subject. See Essay on Harmony, Chapter XIII, § 3, Rule VI. That this Counterpoint is calculated for an inversion in the Tenth as well as the Octave, will appear in the third and fourth Section of the Fugue where thirds have been added to the original parts which make the said inversion, according to Chap. XIV, § 16, of my Essay on Harmony.

As the principal object I had in view in writing this Fugue, was, to exemplify how much there can be done by strictly adhering to a Subject, I have introduced in it but very little *Intermediate Harmony*; and I am sure, that if a Student has but once acquired a good perfection in treating a *Subject*, he will easily know or learn to help himself in regard to connective passages between one subject and another.

The whole consists of six *Sections*, as follows:

Section I. The principal Subject begins in the *third* part of those four which shall be introduced, and consequently in a middle part, to make the Fugue begin different from the above first and second Fugue. The Answer appears in the second part; the Subject again in the first, and another Answer in the fourth part. This is one of the best orders of replies pointed out under four parts in § 15, Rule II. The Counterpoint accompanies the Subject at every reply as pointed out by *c p*, and two other parts are added as Counter Harmony. The distance of the replies is here throughout so, that the succeeding Subject or Answer appears with the last note of the preceding one. The Intermediate Harmony between this and the following Section is two bars, because the last bar of the last Answer has been altered, according to the liberties that are allowable when the Subject has been sufficiently heard to be known.

Section II. The Subject begins in the *second* part, according to the Rules given in § 26, and the Answer follows it in the first part, at a lesser distance than before, and on the unaccented note; the second Subject appears in the fourth part, when the Answer is most ended, but on the accented note again, and its Answer follows in the third part, like the first Answer in this Section. The counterpoint again accompanies its Subject as before, but is broke off towards the end on account of the two Answers which render that alteration necessary. The intermediate harmony to this Section is three bars; and as the Subject shall be introduced double, there has been no occasion for a preceding rest, to render the beginning of a new Section conspicuous. The *Modulation* of the above two Sections has been in the Key and its Dominante; but in the second intermediate harmony it turns towards the Sixth of the Scale as the nearest related minor, to the principal Key.

Section III. The Subject appears in the third and fourth part at once, and in thirds; and the Counterpoint is in the two highest parts, in Sixths, as inverted Thirds. The *Modulation* is in the Sixth of the principal Key; but in a short intermediate harmony it turns

to the Third of the Principal Key. In this new Key the Subject appears again in Thirds, but inverted into Sixths, in the two highest parts; and the Counterpoint follows in thirds in the two lowest parts. The second half of this Section therefore is the inverted order of replies of the first half. As both, the first and second time, the Subject appears in the lower or authentic, and not in the higher or plagal part of its scale, this Section contains the Subject only as Subject, and not as Answer. In the two bars of the Intermediate Harmony which conclude this Section, the Modulation turns towards the minor of the principal Key.

Section IV. The Subject appears in the said minor of the Key, both in Sixths, (as inverted thirds,) and *reversed*, in the second and third part; and the Counterpoint, also in sixths, and reversed, in the first and fourth part. The end of the Subject turns the Modulation to the fourth of the Key minor, as a related Key and Mode to the minor of the principal key. The Subject appears in the said minor key, in the highest and lowest part, also reversed, but in thirds; and the Counterpoint reversed and in thirds in the two middle parts. A very short intermediate harmony turns the modulation to the principal key major again. The replies in this Section have been at the same distance as in the first; but no plagal Subject or Answer has been in this Section.

Section V. The Subject begins in the third part, and the Answer succeeds only two bars later, but *reversed*, in the fourth part. The Counterpoint follows the Subject at its proper place, and in its original motion; but to the Answer the Counterpoint is not introduced in full, and only the thirds which might be added to the Counterpoint, appear in the highest part as marked by *c p*, which is the same as if the Counterpoint had been inverted in the tenth, and set an octave back again. (See Essay on Harmony, Chapter XIV, § 12.) The part next to this last Counterpoint is an imitation of the lowest part in the 6th and 7th bar near the beginning, which makes varied sixths to it, whilst the Subject goes on in varied sixths with the Answer. After an Intermediate Harmony of one bar the former half of this Section is introduced in another manner in the Fifth of the Principal Key, for the reversed Answer begins in the second part; its Counterpoint follows in the third part; the Subject then comes in, two bars after the Answer, in the first part; and its Counterpoint relieves the former, in the third part. The two upper and two lowest parts unite then in sixths again, as before in this Section, and one bar intermediate harmony turns the Modulation again to the principal key.

Section VI. The Subject begins in the third part; the Answer follows at one bar's distance in the first; their counterpoints accompany them as pointed out; and in the third bar of this Section the highest and lowest part unite again in thirds, the same as the two middle parts. The Answer then begins again, and the Subject immediately follows at no more than half a bar's distance, *per arsin*, or on the unaccented note; the Counterpoint of the Answer therefore could not be introduced at this close restriction of the Subject. A short intermediate harmony leads to a Cadence with an Organ Point, in which the reversed Subject appears again in thirds with an imitation of the Counterpoint, or the end of it in the fourth bar at the beginning of this Fugue. A *variation* of the Subject also is introduced in the two highest parts, which repeats a third lower when the bass joins in it in contrary motion, and a formal conclusion takes place.

Fourth Fugue.

§ 35. See Plate XVIII, *Fuga IV, for three hands*. This also is an elaborate Fugue on the former Subject, which here appears in a third form, calculated to move with more spirit

spirit and freedom than in the three preceding Fugues. It is a regular *Trio* on one set of Keys, to be performed by two persons, the highest part with the right hand alone, and the two lower parts with both hands.

I have introduced in it a short double counterpoint, to shew that it is not always required to make the counterpoint as long, or nearly as long as the Subject; and the reversion of this counterpoint is added, as a transitory passage, to the Subject, before the first Answer appears. Similar short additions to the Subject are sometimes required as conciliatory notes, when the end of the Subject is so that the Answer cannot properly begin immediately after it, as I have said in § 4, No. 3. But I know a person who, when the Subject ended with the fifth of the Key, would also end the Answer with the fifth of the Dominant, and then make use of a similar conciliatory passage to lead the harmony back to the key, which is very improper, and contrary to the rules I have given in § 7, 8, 9, 10, and proved as generally established, by examples from the works of the greatest composers.

I need not explain this Fugue as minutely as the former, because the diligent reader will sufficiently understand most particulars of it, according to what I have said in § 34, and to the characters by which I have analyzed it in the Plates. I therefore only point out to the readers notice, the varieties of Replies which are again found in this Fugue when compared with the preceding ones; the different manners in which the Subject is announced in the second, third, and fifth Section, before it returns entire to begin a new Section; and the fancy Cadence towards the end of the Fugue.

I hope also that after what I have said in the present §, and the above § 30, 31, 32, 33, and 34, the Fugues at Plate XXI and XXIV, will be sufficiently analyzed in the Plates, to be understood. And some particular remarks respecting the Fugue at Plate XXI, will be made at § 10 in the next Chapter.

CHAPTER VII. OF DOUBLE FUGUES.

§ 1. In Chap. V, § 10, I have given the definition of the term *double Fugue*, in its general and particular sense, and the general description of *double*, *triple*, and *quadruple* Fugues; I therefore need here only to shew the Construction of each sort of the said Fugues.

I. Of Double Fugues, or Fugues of two Subjects.

§ 2. There are *two* sorts of double Fugues. The first are *simple* Fugues, with only a *double counterpoint*, as Counter Subject to the principal one; and the second, Fugues of *two independant* Subjects.

§ 3. The said *first* sort of double Fugues are in all respects like *simple* Fugues, except the Counter Harmony, which is not altered in every Section, or at every Reply, like as in simple Fugues, but which contains a Counter Subject, calculated to accompany the principal

principal Subject in all its appearances, and to be inverted with it. But the said principal, and counter subject, may occasionally appear one without the other; and consequently this sort of Fugues belong more properly to the class of *double*, than of *simple* Fugues.

§ 4. The Rules, which must be attended to in the first sort of Fugues in question, are as follows:

Rule I. The principal Subject, the Answer, the Order of the Replies, the intermediate Harmony, the different Sections, and the Modulation, must be regulated according to the Rules given in Chap. VI, § 2, & *seq.*; but the principal Subject must be calculated to admit of the intended Counter Subject, and make a regular Double Counterpoint with it.

Rule II. The Counterpoint may make its first appearance, either with the Principal Subject; or as a short transitory passage between it and the first Answer; or with the first Answer. An example of the first sort see in Fugue III, Plate XVI; one of the second sort in Fugue IV, Plate XVIII, where the transitory passage from the Subject to the first Answer is the reversed Counterpoint, which afterwards appears with every Subject or Answer; and an example of the third sort may be the same Fugue IV, if the said transitory passage is not attended to; and the first appearance of the Counterpoint considered as being with the Answer.

Rule III. The Counter Subject may be calculated, either for an inversion in one interval only, such as in the Octave, or Tenth, or Twelfth; or to be invertible in more than one interval, according to the rules of double Counterpoint given in my Essay on Harmony, Chap. XIV, § 9, 16, 21, and 25.

Examples of all that has been said above, are found in a great number of Fugues with a double Counterpoint by *Handel*; but the most remarkable work, in which Examples to the above Rule III are found, is *Sebastian Bach's Art of the Fugue*. In this latter work are Fugues with a Counterpoint in the Octave, the Tenth, and the Twelfth, most of which have been also imitated in other intervals.

See also the analysis of Fugue III, at Chap. VI, § 34.

§ 5. In regard to the *second* sort of *double* Fugues mentioned in § 2, being those, which consist of two Subjects *independant* of each other, the following Rule must be added, viz:

Rule. The two Subjects may be introduced and answered, each by itself, like as in two successive but connected simple Fugues; and the said Subjects must afterwards appear combined one with the other, like as in those Fugues explained at § 4.

In this last combination they may be introduced at various distances or restrictions; entire or by detached pieces; in equal or reverse imitation; by augmentation or diminution; and with all the varieties of inversion they are calculated for.

Examples of double Fugues of two *independant* Subjects, are found in many of *Handel's* works, of which I only point out the following ones, viz:

1, At Plate XXVI, No. 1, see the last movement of his Twelfth Grand Concerto, Allegro, common time. The first Subject see at a, and its Answer at the beginning of the fifth bar. This Subject is carried by itself through twenty-four bars, when the second Subject (at b,) appears as a Counterpoint to it, through eight bars. Afterwards the second Subject is used by itself; and at last both Subjects at once again.

2, At Plate XXVI, No. 2, see the beginning of a fine double Fugue in *Joseph*, mentioned before. At a, see the first, and at b, the second Subject. The particular nature of

of this Fugue is: that the first Subject only returns in a majestic manner at a few places, and the second is answered and imitated as a principal Subject throughout the Fugue.

3, At No. 3, a, and b, see the Subjects of a double Fugue in *Israel in Egypt*; being that, mentioned at Chap. V, § 17. This Fugue is remarkable for being in the antient *Phrygian* mode, as described in my Essay on Harmony, Chap. XVIII, § 3. And the masterly manner in which the two Subjects are introduced together must also be taken notice of.

4, At No. 4, a, b, see the two Subjects of a fine double Fugue, being in the same noble Oratorio with the former example, (*Israel in Egypt*.) It is in the antient *Dorian* mode, of which see also my Essay on Harmony, Chap. XVIII. This Fugue likewise shews, that in Vocal Fugues the first Answer may be made before the Subject is ended, because the words shew how long the Subject is.

5, At No. 5, see the beginning of a double Fugue in *Jephtha*, being that, mentioned at Chap. VI, § 4, No. 2. The principal Subject at a, is upon the words, "Chemosh no more we will adore;" and the second Subject appears in the fourth bar, at b. This Fugue is also remarkable, for beginning with an accompaniment of the Bass. In the above class of double Fugues may be included two *alternate Fugues* which are contained in the seventh Chorus of *Handel's Israel in Egypt*, the first on the words, "He led them forth like sheep," and the second on, "He brought them out with silver and gold."

More examples of proper and improper double Fugues might be pointed out from the works of *Handel*, *Sebastian* and *Emanuel Bach*, *Graun*, *Corelli*, and other great Authors, but the above I hope, will be sufficient.

II. Of Triple Fugues, or Fugues of three Subjects.

§ 6. The Fugues in question may consist of a Principal Subject, and two others as Occasional ones, or Counterpoints to the principal Subject; or of three *independant* Subjects. In the first case they resemble the double Fugues described in § 3 and 4; and in the latter, those of § 5.

§ 7. A triple Fugue of *one* principal Subject therefore, must be constructed according to all the rules of a Simple Fugue, given in Chap. VI; with the only difference, that the Counter Harmony, and the Intermediate Harmony contain also real Subjects, when in simple Fugues they contain only passages related to the Subject.

A triple Fugue of *three* independant Subjects, may be constructed in various manners, viz: first, so that every Subject is introduced and answered separately, like as in simple Fugues; and that all three Subjects are afterwards united, and introduced one with the other. Secondly so, that two Subjects begin together, like as in the double Fugues at No. 2 and No. 5, § 5; and the third appears afterwards, like the second one in the Example at No. 3, b. And in other manners, from which follow what I have said above.

Examples of triple Fugues on one principal Subject, and two occasional ones, I need not give, because they are nearly the same as double Fugues of the same kind; I therefore immediately proceed to those of three independant Subjects.

1, At Plate XXVII, No. 1, a, b, c, see the three Subjects of a fine triple Fugue by *Handel*, in *Joseph*. The first, that at a, is in the antient *dorian* mode, like another example

ample by him given at § 5; and the chromatic Subject at b, with the graceful one at d, are so judiciously used in various combinations with the first Subject as well as with each other, that this Fugue deserves to be studied with great attention.

2, At No. 2, a, b, c, see the three Subjects of that masterly triple Fugue with which *Sebastian Bach* has ended his “Art of the Fugue,” and soon after which he died. The *first* Subject, (at a) is part of that on which he has composed all the twenty-three inimitable Fugues, and Canons in the form of Fugues, of the said most estimable work, as given at Plate XII, No. 8. This Subject is worked upon as in a simple Fugue through 114 bars. In the 115th bar the *second* Subject (at b) appears, Solo, like the beginning of a new Fugue, and is regularly answered and introduced in the four parts of the harmony, by itself, like the first Subject, till the 148th bar, in which the first and second Subject are combined; and with this combination of the two Subjects the Fugue is carried on till the 192d bar. In the said bar the *third* Subject appears, which consists of those notes called like the letters of that great Author’s name B, A, C, H; it is also treated first by itself, and then combined with imitations of the two first Subjects, till the 231st bar where the Fugue ends.

N. B. Respecting the above letters B, A, C, H, it must be understood: that the Germans call B flat—B, and B natural—H. This distinction seems to have arisen at those times, when B flat, as the first accidental note, became to be allowed as a perfect fourth to F. For then the term B remained to the perfect fourth of F, and a new name was given to B natural, out of the alphabet, which according to the natural order of the letters fell upon H, the next after G. And to this custom of having the letter H in German notation, it is owing, that *Kirnberger* calls the interval $\frac{1}{7}$, (or $\frac{4}{7}$ to the double octave of $\frac{1}{7}$.) I, being the next letter to H. Respecting the said interval $\frac{4}{7}$ and its inversion $\frac{3}{7}$ see my Essay on Harmony, Chap. I, § 7. But the English method of saying B flat and B natural, the same as A flat and A natural, is much better than saying B and H, as above.

III. Of Quadruple Fugues, or Fugues of Four Subjects.

§ 8. A quadruple Fugue, may consist of *one* principal, and three occasional Subjects; or of *two* principal Subjects, and their double Counterpoints; or of *four* independant and equally interested Subjects.

The said *first* sort, or those of one principal Subject, is quite similar to the Fugue of six Subjects I give at Plate XXI. For if the two last of the Subjects of that Fugue are not considered as Subjects, the other four are a perfect specimen, of a whole Fugue of the description in question. I therefore need not give another example of that sort.

The said *second* sort may be composed, like a double Fugue of two independant Subjects, as explained in § 5; and in the combination of the two principal Subjects they may with their Counter Subjects produce real quadruple Counterpoints. But I do not recollect having seen a Fugue of this kind, and therefore have no example to give of it.

But an example of the said *third* sort of quadruple Fugues is found in *Handel’s* Alexander’s Feast, being the Chorus, “Let old Timotheus yield the prize.” See the four independant Subjects on which it depends at Plate XXVII, No. 3, a, b, c, d, continued at Plate XXVIII. This masterly piece is of the extraordinary nature, that the four Subjects are introduced one after the other, as four Solos in the different parts, without any other accompaniment than a thorough bass, and that neither of them is regularly answered as in

proper

proper Fugues. But how ingeniously the Subjects are afterwards combined, will appear at Plate XXVIII, No. 1, being no more than four bars out of the middle of the Fugue, and yet all four Subjects are contained in them. Many fine varieties of introducing these subjects at all distances, and in divers combinations, will appear in the piece itself, which deserves to be studied with attention.

VI. Of Quintuple and Sextuple Fugues.

§ 9. A *quintuple* Fugue naturally is that which consists of *five*, and a *sextuple*, that which consists of *six* Subjects.

Though I have said before, (at Chap. V, § 10,) that the Fugues in question are more calculated to shew the great abilities of their authors, than to afford extraordinary entertainment to most hearers; yet there may be particular *purposes* which can be answered by he at first intended but for two or three Subjects, discover more Subjects that can be combined with the others: in these cases therefore a skilful elaboration of a Fugue of five or six Subjects cannot but create admiration in all those who are able to judge of it.

Both quintuple and sextuple Fugues may be written according to all the various plans that have appeared above, under double, triple, and quadruple ones, and according to many more ingenious plans which will be found in the numerous works of *Handel*; which will require no particular demonstration.

§ 10. An example of a *quintuple* Fugue I have not provided, but there will be no occasion for it, as I have a *sextuple* to lay before the Reader. See Plate XXI, XXII, and XXIII. It is by my late Uncle, *Charles Christopher Bachmeister*, Organist at Hamburg, who died about the year 1779, and by whom are also those fifty *variations* of a Minuet Subject, and five others, calculated to be introduced as a Counterpoint, one to the other as well as to the principal Subject, at various distances or restrictions. I have analyzed it with the same characters as the former Fugues, which see explained at Chap. VI, § 31; and to which are added the Numbers 2, 3, 4, 5, 6, to point out the five secondary Subjects.

Respecting the said Subjects, I must remark: that the *fourth* one arises from the reversion of the latter half of the principal Subject; and that the *fifth* one arises from the latter part of the second, by drawing four crotchets together into two bound minims, or one semi-breve.

The Modulation, and the whole construction of this Fugue, will be found conformable to the general and particular rules given in Chap. VI. I therefore need not enlarge upon it.

§ 11. Though I hope the above will be found sufficient to give the diligent Reader a proper idea of the different sorts of Double Fugues, and all that is material in them, yet there is one material point still unexplained, being the *invention of the Subjects* for them; and the knowledge of examining Subjects which shall be used. This I shall endeavour to speak of in the following Sections.

§ 12. To *invent Subjects*, that are calculated to be answered and imitated each by itself, and to be combined at various restrictions, and in various forms, requires a proper attention to the following Rules, viz :

Rule I. To a Subject which remains on *one* and the *same key or note*, a great variety of other Subjects may be introduced, the same as to a holding bass note in an Organ-Point; and equally the same as with a whole Subject, it is with any part of the Subject.

To the Subject at Plate XXVI, No. 5, a, therefore, a great number of various Subjects may be introduced, not only almost at any note, but also reversed, by diminution, and in all other sorts of imitation, because the greatest part of it remains on the same key or note.

Rule II. To a Subject which gradually *ascends* by diatonic or chromatic degrees, another may be introduced almost at every note which gradually *descends*; though the one proceed by a quicker sort of notes than the other.

According to this rule, therefore, a fixed, an ascending, and a descending passage, will in general be good for the three Subjects of a triple Fugue.

Rule III. As all the above motions (viz: the fixed, the ascending, and the descending,) may be *varied* in many different, but uniform manners, it follows: that their variations are in many instances as useful, as their original form.

In explanation of this Rule I must shew, what variations can be meant by it. They are as follows :

1, The division of a note into smaller ones, on the same key; which requires no Example.

2, The transposition of it to the Octave above or below, and back again; which also will require no example.

3, A gradual ascending or descending from it, to the second, third, or fourth, above or below, in a quicker sort of notes.

These are the variations of plain notes found in many Subjects of great Authors, and the gradual ascending or descending may remain, on the second, third or fourth of one note, and the other note be varied in the same manner; or the ascending notes may descend, and the descending ones ascend to the original note again.

An Example where a Subject is varied according to these observations, see at Plate XXVII, No. 3, b, from the second to the fourth bar.

Another variation of a similar nature see at Plate XXVII, No. 1, c, to the words "Tender Mercies," where all the notes may be considered like one F, or like F, A, F.

Rule IV. A *short Subject* of a *small compass*, may be introduced to most Subjects of a greater length and compass.

The reason of this rule is obvious. For a Subject of the description in question is like the variation of a long note according to the Rule III, and therefore it may be combined with most ascending, descending, or fixed passages, at most restrictions, though not in any interval. This appears in so many Fugues and other pieces of composition that it will require no Example.

The above, I hope, will greatly facilitate the invention of proper Subjects for the Fugues in question. But as sometimes a Composer need not to invent, but has only to choose his Subjects, from passages of a piece or pieces already composed, I shall now endeavour to shew what ought to be observed in that respect.

§ 13. To *examine* two or more Subjects, for the purpose of discovering whether they are calculated for a double, triple, or quadruple Fugue or not, requires the observation of the following Rules, viz :

Rule

Rule I. Consider the two or more Subjects you intend to bring into the same Fugue according to the Rules given in § 12, to see, first, whether they are *different* in motion; and secondly, if they are of such a difference, as is likely to *agree* together according to the said Rules.

To acquire a certainty, and a perfection in the examination of Subjects according to this rule, it is good to collect the Subjects from as many double Fugues as possible, and then to consider in which respects they agree so that they may be combined and inverted together; particularly, according to which of the Rules given in § 12, their reciprocal agreement may be accounted for.

Rule II. If you have found as many Subjects as you want, which seem to be both different, and reconcileable together, you must examine whether they are calculated for *more than one* combination, and sort of imitation, and of what sort these are.

This examination of two or more Subjects together, is of great utility in the study of composition. For, it serves not only for the purpose of teaching us which Subjects are useful or not for our immediate wants; but it renders us more acquainted with the nature of Subjects, and with the varieties they are calculated to afford, than the mere use of those we may have the chance to invent or choose without such examination.

In the above particulars, (I mean in the choice as well as the examination of Subjects for a certain purpose,) *Handel* must have been very great. For all his works shew, that whatever use he made of a Subject, it was always with the greatest knowledge, and yet with such a natural ease, that his most scientific Fugues bear not the least sign of any want of entertaining variety. That *Sebastian Bach* was also great, and perhaps without a rival in the same particulars, appears from the well known anecdote, how his son *Emanuel* shewed him one day a Subject for a Fugue, with the varieties he thought it would afford, asking if he thought there were more varieties contained in it. The father then, as it is said, looked at the Subject but a little while, and returned it, saying "*No more.*" This short answer made the son curious, to examine the Subject himself more minutely; but he found that his father had been perfectly right, for he could do no more with it than what his father said. Yet this must naturally be understood of those varieties which are material in the art of a strict Fugue; for in other respects the Chapter of *Variation* in my Essay on Harmony will shew that almost any Subject may be varied almost innumerable times. And what makes *Haydn* so great? Is it not among his other musical talents that of *choosing* proper Subjects, and making *proper use* of them? The study of these particulars therefore I beg leave strongly to recommend to my Readers, not only for the use of Fugues, of which I have treated in this Chapter, but in general, for all sorts of musical pieces, as I have taken pains to shew by the Symphony from which the Subject of the above Fugues is taken, as well as by these Fugues.

§ 14. Though I have mentioned in my Proposals, the analysis of a *double*, *triple*, and *quadruple* Fugue, I hope the above chromatic *sextuple* one will be thought sufficient, instead of the two latter ones, as I have already analyzed more than I promised, in the preceding Chapter. And as another compensation I lay before my Readers the *enharmonic* Fugue at Plate XXIV, mentioned before at Chap. VI, § 12, which I have analyzed with the same characters as the preceding Fugues, as explained at Chap. VI, § 31.

CHAPTER VIII. OF CANONS.

§ 1. A *Canon* is a piece, in which the *whole* beginning part or melody is imitated by the other parts. The exceptions from this general definition will appear under *finite* Canons, and Canons by augmentation. Respecting the term Canon, see Chap. V, § 2.

The melody which is to be imitated may be called the *Subject*, like as in Fugues; and every part which imitates the Subject, its *Reply*. These terms therefore I shall make use of in the present, and the following Chapter.

§ 2. The art of the Canon teaches the highest degree of mechanical contrivance in musical imitation, and deserves to be studied as well as Fugues and Double Counterpoint. For it is useful, not only in those cases where real Canons are to be written, but also in the invention of a Subject for a Fugue, which it enables us to construct so, as to be calculated for any intended Restriction; and it affords a great variety of practice and amusement, by making us acquainted with combinations of sounds, different from those in all other sorts of musical pieces.

A very good observation respecting the use of studying Canons, see in Dr. Burney's General History of Music, Volume II, page 508.

I shall endeavour to give a description of every thing belonging to Canons, first in general; secondly in regard to the different *sorts of imitation*; and thirdly in regard to the *number and quality of parts*.

I. Of Canons in General.

§ 3. A Canon in general, may be *simple* or *double*; *resolved* or *unresolved*; *finite* or *infinite*; calculated for *one*, or *more sorts* of solutions.

§ 4. A *simple* Canon is that which depends but upon *one* Subject, though it consist of many parts.

Examples of simple Canons see: at Plate XXVIII, No. 3, Canon II and III. The first consists of four, and the second of two parts. Also that by Marpurg at Plate XXXV, the first line, which consists of nine parts. Besides several others in the Plates which I need not point out.

A *double* Canon in a general sense, is that, which contains *more than one* Subject; but in a particular sense a *double* Canon contains *two*, a *triple* Canon *three*, and a *quadruple* Canon *four* Subjects. The said two, three, or four Subjects of a Canon, must consist of melodies different from each other, or else it is no real double, triple or quadruple Canon. An example of a Canon of *two* Subjects see at Plate XXVIII, No. 3, Canon I; which consequently is a real *double* Canon. Real *triple* and *quadruple* Canons are found in Kirnberger's Kunst des reinen Satzes, Vol. II.

Mere apparent double Canons are those, in which the second, third, or fourth Subject arises but from a variation of the first Subject, either by reversion, or by bringing it into another sort of different form. See Plate XXIX, Canon IV, V. Such Canons are written in more than one line for the convenience of resolving them. But as the whole might be drawn

drawn from the first Subject, if a sufficient explanation was added to it, such Canons cannot properly be called double ones.

To the class of double Canons may be added: *compound* Canons, by which I mean those that contain *two* or more Canons in *one*.

Some excellent examples of this sort see as follows: At Plate XXXIII, Canon I, by *Emanuel Bach*, which is of so extraordinary a nature, that at first it is a Canon by notes of *equal* length, and after a few notes it becomes a Canon by *diminution*, both before and after the Repeat.

At Plate XXXIV, Canon I, II, and III, by *Fasch*, are of a similar nature, and have been written in imitation of the above one by *Bach*, as *Kirnberger* says, from whose above-mentioned work I have transcribed them.

§ 5. A *resolved* Canon, as mentioned in § 3, is that, which either is written in parts and at full length, as it shall be performed, or which is perfectly explained by words or other known characters. But when a Canon is not written or explained in the said manner, it is *unresolved*. The latter, or unresolved Canons, are also called *ænigmatical* ones.

Fully resolved, or transcribed Canons therefore are Canon I, II, IV, and V, by *Bevin*, see Plate XL; also Canon II and III by Dr. *Burney* at Plate XXX and XXXI, and similar others. Sufficiently explained by words and characters, I hope, will be found my Canons at Plate XXVIII and XXIX; and similar other examples.

Not quite resolved or explained, are *Sebastian Bach's* Canons VII, and VIII, at Plate XXXVI; where by the former it is not said of how many *parts* it is to consist, and where the replies are to begin; and by the latter it is also not pointed out where the replies are to begin. Such sort of half explained and half ænigmatical Canons are frequently met with, and in the next Chapter, under Resolution of Canons, I shall shew how the characters used in them are to be understood.

Quite ænigmatical is Dr. *Burney's* Canon, No. 2, at Plate XXX. and *Bevin's* No. 3, at Plate XL. when the solution is not added to each of them.

§ 6. A *finite* Canon, is that, which ends with a certain note of the Subject. It may be set so, as to end part after part, in the order and at the distance it began; like as Dr. *Burney's* No. 3, Plate XXXI. Or some additional notes may be put to the Subject, and to those replies which end before the last reply, to make the former as long as the last; as it is found in the small notes of the quoted example; and as I shall explain in the next Chapter, under the Construction of Canons.

But when a Canon is calculated so, that the Subject as well as every Reply may immediately proceed from the end to the beginning again, it is called an *infinite*, or perpetual Canon. Examples see at Plate XXVIII, No. 3, Canon I, and II; and similar others in the succeeding Plates. These Canons may end part after part, as they began; or all parts at once at any other place where the harmony will admit of it. A conclusion of the latter sort see pointed out in Canon X, Plate XXX, by a pause over that note in the eighth bar where the Canon may end.

A particular class of infinite Canons are those, called *per tonos*, or through all the keys. They are of two different sorts, viz: first those which proceed from key to key with such intervals as the diatonic scale of the principal key produces; secondly, those which make real digressions, from key to key, till they are gone through the whole circle of the twelve major or minor keys. Both sorts may end in any key if required, or pass through all and end in the principal key.

Of the former sort is the Canon at No. 2, Plate XXVIII, and Canon III, at No. 3, of the same plate. Also the fine Canon 9 in 1, by *Marpurg*, at Plate XXXV. And of the latter sort, two Canons by *Kirnberger*, at Plate XXXI, and XXXII.

§ 7. Most Canons are calculated but for *one sort of solution*; that is to say, for a certain fixed number of parts, and a prescribed order, form, and variety, of replies. Of this sort are all the Canons by *Sebastian Bach*, by *Bevin*, and others I give.

But some Canons will admit of *more than one*, or *many* sorts of solutions; and these, particularly the last, are called *polymorphous*, or many Canons in one. Examples of the former sort, or Canons that will admit of *several* different solutions, see at Plate XXVIII, No. 2, and 3. At No. 2, see a Canon which may be replied to in any interval of the diatonic scale, either above or below, as I shall shew in the next Chapter; and at No. 3, Canon I, the higher line contains a subject which also can be replied to in various different manners, as the succeeding Canons shew. *Marpurg* gives an example of a Canon by *Stoelzel*, which can be resolved in more than two thousand different ways; but as such Canons are more for curiosity than real use, I have not given any more than the said examples of them.

II. Of Canons, in regard to the different Sorts of Imitation.

§ 8. The replies of a Canon may be made in different *intervals*, with greater or lesser *strictness*, in equal or contrary *motion*, with equal or different *length of notes*, and at equal or unequal *distances*. These particulars I shall now endeavour to explain.

§ 9. In regard to the *Interval*, a Canon may be calculated for a reply in the unison, or in any other interval, above or below, in the following manner, viz.

First, so that *all* replies are in the unison or some other interval.

Secondly, so that one reply is in one, and the other in some other interval; either above, or below that, in which the subject begins.

According to what I have said just now it must be understood, that there is a great difference between an interval above or below. For the second above C is D, and the second below C is B; and so it is with all other intervals above or below.

§ 10. In any one interval, or in any number of different intervals, the imitation may be *strict* or *free*.

Strict the imitation is, when a reply proceeds by the same number of tones and semitones, as there are contained in the subject. To effectuate this, it is necessary, if the reply is made in a key or interval different from that of the subject, to introduce in it such sharps, flats, or naturals, as are required to produce the strict imitation; which may be done, either by the Clef, or occasionally in the reply. Of the former or different signatures by the Clef, see Plate XXXI, Canon III, by *Dr. Burney*, where the second part is in F, and the two others in C; and two examples by *Kirnberger*, in which every part is in a clef different from the others, see at Plate XXXI and XXXII. And equally the same it would be, if the sharps or flats by the Clef had been introduced occasionally in the replies.

Less strict is the imitation, when a reply is made according to the degrees of the diatonic scale of the subject, without any accidental sharps, flats, or naturals, than those contained in the subject itself. According to this sort of imitation therefore, a reply may be made in G, the fifth of C, without a sharp, or in F, the fourth of C, without a flat.

§ 11. In

§ 11. In regard to the different *motions* in which an imitation can be made, the reply of a Canon may be made, in equal or reverse, in retrograde or reverse retrograde motion; and in one of these motions only, or in two or more of them at the same time.

Examples of Canons in equal motion see in Canon I and II, by *Kirnberger*, at Plate XXXI and XXXII; one in contrary motion at Canon I, by *Dr. Burney*, Plate XXX; one in retrograde motion at Canon IV, Plate XXIX; and one in reverse retrograde motion, at Canon V, the same Plate.

§ 12. In regard to the *length of notes*, replies of a Canon may be made either in notes of the same length as those of the subject; or by augmentation, or diminution. Examples of the former sort, see in the Canons of Plate XXVIII, No. 2, 3; one by augmentation at Plate XXIX, Canon VI; one by double diminution is Canon VII, and by triple augmentation Canon VIII, of the same Plate.

In the above examples *every note* of the subject is imitated in the required proportion. But there are Canons found in which the reply only selects *certain notes* out of the subject, and imitates them. Or also: Canons in which the reply imitates notes of very *different* lengths, by notes of *one sort* of length. Examples see at Plate XL, Canon I, and at Plate XLI, Canon IV, V. These remarkable Canons, which might be called Canons by *selected*, and by *reduced* imitation, ought to be taken particular notice of, as they shew the way to a great number of similar but other varieties of imitation.

One sort of imitation, similar to the latter ones, is that, which *Marpurg* calls *interrupted* imitation, or in which the same notes are imitated in the same sort of length, but with interspersed rests. The opposite to it would be *contracted* imitation, or when a subject with interspersed rests is imitated without the rests, but with notes of the same length. This interruption or contraction of replies may also be varied in different manners.

Another sort of imitation, which is very curious, but related to the above *selected* imitation, is found in *Bevin's* Canon III, at Plate XL, which will be more explained under a Survey of the Canons given; see Chap. IX. § 27.

§ 13. Respecting the *Distance* at which the reply may imitate the subject, it appears: that a Canon may be calculated for a reply at any reasonable distance. But if a Canon shall consist of more than two parts, the different replies may be made either at an *equal*, or *unequal* distance. The former is: when the third reply follows at the same distance after the second, as the second after the first, and the first after the subject; and the latter: when the first, second, and third reply do not follow at the same distance one after another, as the first does after the subject. Examples of replies at an *equal* distance, see at Plate XXVIII, No. 3, Canon I, II; and one at *unequal* distances, at Plate XXXI, Canon III, by *Dr. Burney*, where the first reply appears *one* bar after the subject, and the second reply *two* bars after the first.

But the first reply to a subject need not be made at the same *time of the measure*, as that where the subject begins, but may follow the subject *per arsin* as well as *per thesin*, or on the unaccented time as well as on the accented. And the distances of the succeeding replies may be fixed according to the same variety of accented or unaccented times. This being the same as answers in fugues by unaccented to accented, it will require no particular example.

III. *Of Canons, in regard to the Number and Quality of Parts.*

§ 14. A Canon may be set for *two* or *more* parts without any accompaniments; or for any number of *real* parts with one or more others as *accompaniments*; or for *two* parts which may be *doubled by thirds*; or for any number of parts *to a given melody*. According to these particulars I shall explain Canons in this place.

§ 15. When the subject is calculated but for *one* reply, it produces a Canon of *two* parts; *two* replies make a Canon of *three* parts, and so forth; which will require no farther demonstration. And if the Canon is not expressly intended for many resolutions, or many sorts of replies in one resolution, it may be constructed so, as to produce a complete or satisfactory harmony, *without any accompaniment*. Of this sort are the Canons at Plate XXVIII and XXIX.

§ 16. But when the subject of a Canon is intended for a particular melody, or when it shall be calculated for many sorts of replies, the harmony cannot always be rendered sufficiently complete; and in such cases it is good, to add to the real parts of the Canon one or more filling parts, as *accompaniments*.

The said accompaniments may consist, either of a bass only, or of one part between or above the Canon; or of any two, three, or four parts. And how additional parts may be set to the real ones of a Canon, as duplicates, follows from what has been said in Chap. V. § 20.

§ 17. Another variety in the number of parts of a Canon is: when a Canon of two parts is calculated so, that a third and fourth part may be *added in thirds* to the above original parts; like as a double counterpoint of a similar nature. See my Essay on Harmony, Chap. XIV, § 8, 16, 21, and 25. And an example at Plate XXX, Canon IX, where the reply in the third above, and sixth below, are nothing else than the added thirds in question.

§ 18. The last sort of Canons mentioned above, is that, which must be set to a *given melody*. It is one of the most difficult sorts of all those mentioned in this chapter. But *Sebastian Bach* has set a great number of these Canons; and some of them see at Plate XXXV, Canon II, III, IV, and at Plate XXXVI, Canon V, VI, VII. And another example see at Plate XXX, Canon X.

CHAPTER IX. OF THE CONSTRUCTION AND RESOLUTION OF CANONS.

I. *Of their Construction.*

§ 1. All the Canons I have given a description of in the last Chapter, must be constructed either as *simple*, or as *double* ones, and both sorts with regard to all the particulars that have been mentioned in the said Chapter. The rules which must be attended to in their construction, I shall endeavour to give in the present chapter.

A. OF THE CONSTRUCTION OF SIMPLE CANONS.

§ 2. I shall endeavour to speak of the construction of the Canons in question, first in regard to the *Interval* in which the reply is to be made; secondly in regard to the *Motion* in which it shall be made; and thirdly in regard to the *length of notes* in which it shall appear.

I. *The Interval in which the Reply is made.*

§ 3. The easiest sorts of Canons, in regard to the Interval in which the replies shall be made, are those in the *Unison*, or the *Octave*.

They may be divided into two classes, viz: those that consist of *equal* divisions; and those of *unequal* divisions. By the former, I mean Canons, whose subject consists of as many strains or divisions of equal length, as their harmony contains parts; and by the latter, those, which are not divided into as many strains of equal length, as their harmony contains parts.

§ 4. An example of the *former* sort see at Plate XXXVI, Canon VIII. Its subject consists of twenty-eight bars, and it is calculated for three replies in the unison or octave; the first reply to begin at the distance of seven bars after the subject, and each succeeding reply at the same distance after the preceding one; so that when the last reply begins, the said four equal divisions of the subject make a regular harmony of four parts, as it appears at Plate XXXVIII, Canon VIII. Canons of this sort are contained in every regular Harmony for two, three, or more *equal* voices or instruments; for, if the different parts of such a harmony are set one after another, like as those of Canon VIII, Plate XXXVIII, in the subject at Plate XXXVI, they make a Subject for a Canon in the *Unison*; and if every part is regular as a double counterpoint to all the other parts, the replies may also be made in the *Octave*.

The reason why I have required the harmonies in question to be for *equal* Voices or Instruments, (i. e. for none but trebles, or none but tenors &c.) is obvious. For if it was for a treble, alto, tenor, and bass, all the parts could not properly be written in one stave of lines, except with the assistance of their different clefs; nor could they be properly performed in their real place, by one and the same voice or instrument, as it is required in a Canon.

To demonstrate more clearly what I have said above, I return to the example at Canon VIII, Plate XXXVIII. This is a regular harmony for four *equal* voices or instruments; but as it is also a regular quadruple counterpoint of the octave, two of the parts may be performed an octave above or below the others, as the G clef on the first line shews, which makes the treble notes the same as written in the bass clef, only an octave higher. To make such an harmony a Canon, any of the four parts may begin, and proceed through its line by itself; but that which sounds best as a *solo* ought to be taken. When the first or beginning part is thus gone through its line, its performer takes any other line of the harmony, which has the best effect as a *duo* with the first part, whilst another performer takes that part which made the beginning. When both parts are thus gone through their line, the first part takes any of the two remaining lines which has the best effect as a *trio* with the

the two former ones, whilst the second performer takes that part which the first had last, and the third performer takes the beginning part. At last the first performer takes the last part, the second performer that which the first had last, the third performer that which the second had last, and the fourth performer the beginning part. When the first performer has done with the last part, he returns to that with which he made the beginning, and goes through the whole again in the former order, which all the other performers do in their turn, till they like to conclude; and this may be done in the Canon in question at the note marked with a pause in every part.

According to this description therefore, the lowest part of the Canon in question makes the beginning; the part over it then succeeds it; next the third part from below is annexed to the second; and at last the highest part follows the third, as the subject of this Canon at Plate XXXVI, Canon VIII, shews. But if it had been thought proper, the four parts in question might have been placed one after another, in any other succession, viz: in regular order downwards; or beginning with the second or third part, which I hope will require no farther demonstration.

In the same manner as above, Canons in the Unison or Octave may be made, of all the examples of simple counterpoint I have given in my Essay on Harmony at Plate XX, XXI, and XXII, if the bass alone, or both the bass and tenor, is set an octave higher, to render the parts calculated for *equal* voices, as I have said near the beginning of this section.

§ 5. The second sort of Canons in the Unison or Octave I have mentioned at § 3, are those of *unequal* divisions. They may be written in two different manners, viz. first: so, that all the replies are introduced at *equal* distances, like as in the Canons of § 4, but that the harmony is continued longer than what the distance is from one reply to another; or secondly so, that the replies are introduced at *unequal* distances.

1, The rules which must be attended to in constructing the said first sort of Canons are as follows:

Rule I. Write down a subject as far as to the place where a reply shall begin; and set the same melody into the part of the reply, but begin where the subject ended. If there shall be more than one reply, you must set the same part of the subject into the part of every reply, so that the beginning of a succeeding reply comes in after that of a preceding one. See Plate XLII, No. 1, at a, a, a.

Rule II. Add to the beginning part, a melody of the same length as the first, but so that it be perfectly harmonious to the second part; and then carry the same into the part of every reply. See the former example at b, b, b.

Rule III. Continue in this manner as long as you think proper, which in the example in question is done till f, f, f.

Rule IV. If the Canon shall be *infinite*, the latter additions to the subject must be calculated so, that when the subject repeats again in the first part, it may be as regular over the others, as has been required in the above Rule II. See the example at a a, b b.

Rule V. But if the Canon shall be *finite*, it may be concluded at the intended length; and instead of the repeated Subject at a a, b b, in the above example, any other addition may be made to the preceding parts, till they are as long as the part of the last reply. An example of such additions see in Dr. Burney's Canon III, at Plate XXXI; the small notes in the first and second part. Also in Bevin's Canon IV, Plate XLI, where the first pauses over the second and fourth part shew, with which note the subject and replies end.

2, If the replies of a Canon are introduced at *unequal* distances, according to the second manner

manner of writing the Canons in question, pointed out at the beginning of this §, the following rules must be observed :

Rule I. Begin the Subject with a melody as long as the *smallest* distance between the replies, and carry the same into the part of every reply, *according to the distance* at which they shall follow the Subject, as well as each other. See Plate XLII, No. 2, at a, a, a.

N. B. In this example the smallest distance of the replies is one bar, therefore no more than one bar is the first beginning ; but in the part of the second reply it is set two bars farther than the first reply, according to the distances intended for the replies.

Rule II. Observe the above Rule 2, 3, 4, 5, under No. 1, of the present §, according to the letters b b b, c c c, d d d, &c. in the example in question.

N. B. Though this example contains a reply in the fourth below, which does not belong to the Canons in question ; yet it will shew the manner of writing them as well as if both replies were in the unison or octave.

§ 6. If a Canon is to be constructed in the *Second*, or *any other* interval, above or below, it cannot be done according to what has been said in § 4, but the rules given in § 5, both under No. 1, and 2, must be observed in it. And according to these rules the Canon must be constructed, not only when the replies are all in one and the same interval, but also when they are in two, or more, different intervals, with the only consideration, that every piece of the subject must be carried into the different parts of the replies, according to the *interval* in which the reply is to be made.

An Example which contains one reply in the fifth below, and one in the octave below, we have seen at Plate XLII, No. 2. And the subject of one in eight different intervals stands at Plate XXXV, *Canon 9 in 1*, by Marpurg, which the Reader will be able to resolve according to its explanation, and the marks of the replies underneath it.

§ 7. In the above sections I have spoken of Canons, which, when they are repeated, begin in the *same* intervals again, in which the subject as well as every reply began at first ; in this place now I must shew what is to be observed in regard to those Canons, which at every repetition begin in a certain *higher* or *lower* interval, and thus are calculated to proceed or modulate through the whole scale, or the whole musical circle, according to the description given of them, under Canons *per tonos*, at Chap. VIII, § 6. The *Rule* for constructing them, is : observe the rules given in § 5, under No. 1, and 2, with the following two exceptions, viz : *first*, that the end of the Canon must be so, as to admit of the repetition in such a higher or lower interval as intended ; *secondly*, that every part must be a regular double counterpoint of the octave, to all the others, so that, where it is required, the reply may be made an octave higher or lower than its respective interval, to prevent the parts coming too high or too low. According to these rules are constructed, all the Canons *per tonos* in the plates, as will appear under *A Survey of all the Canons given*, at § 27.

II. *The Motion, in which the Reply is made.*

§ 8. As the replies of a Canon may be made in equal, reverse, retrograde, and reverse retrograde motion, and I have yet treated but of those in equal motion, I am now to give rules for those in *reverse*, *retrograde*, and *reverse retrograde* motion.

§ 9. A Canon in *reverse* motion is made as thus : Observe all the rules given in § 5 and 6, and only carry every piece of the subject *reversed* into its respective places of the reply or replies.

An example of a Canon in *reverse* motion see at Plate XXXV, Canon III, and its solution at Plate XXXVII, III.

When a Canon shall be both in *equal* and *reverse* motion, it is constructed according to the rules mentioned just now, with the only difference, that every piece of the subject must be carried into its respective places of the replies, in the equal or reverse motion in which its reply shall be made.

An example of this sort see at Plate XXVIII, No. 3, Canon II; the replies of which are explained underneath it.

The above reverse, and mixed right and reverse Canons, are calculated to be *finite* or *infinite*, according to Rule IV and V, at § 5, No. 1; and if they shall be Canons *per tonos*, the rules given in § 7, must be attended to in constructing them.

§ 10. To write a Canon in *retrograde* motion requires the observation of the following rules, viz:

Rule I. Write down any even number of parts, of *half* the length your whole Canon shall be of; but so that the whole be regular according to the rules of *retrograde* counterpoint. See my Essay on Harmony, Chap. XIV, § 35.

Rule II. Add the lower of every two parts to the higher, but *backwards*, and the Canon is completed.

An example see at Plate XLII, No. 3, which is the original composition of a retrograde Canon of eight parts, according to Rule I; and how every second part of the same example must be added backwards to the first, according to Rule II, see at Plate XXIX, Canon IV. How Canons of this sort are performed, see under A Survey of Canons, at § 27.

§ 11. A *reverse retrograde* Canon must be constructed after the following rules, viz:

Rule I. Write down any even number of parts, of *half* the length your whole Canon shall be of; but so that the whole be regular according to the rules of *reverse retrograde* counterpoint. See my Essay on Harmony, Chap. XIV, § 36.

Rule II. Add the lower of every two parts to the higher, but *backwards* and *reversed*, and the Canon is completed.

An example see at Plate XLII, No. 4, which is the original composition of a reverse retrograde Canon of eight parts, according to Rule I; and how every second part is added, backwards as well as reversed, to the first, according to Rule II, see at Plate XXIX, Canon V.

Every part of this last example is for two performers, the one to sing or play forwards, and the other backwards and upside down. To enable him that performs the reverse retrogression, to sing or play in the right interval, proper clefs must be placed at the end of the Canon, and upside down.

N. B. That both retrograde and reverse retrograde Canons may be made of *another Canon*, appears from the examples given in this, and the preceding §; for the original composition to that at Plate XXIX, Canon IV, is nothing else but the resolution of the higher line of Canon I, No. 3, at Plate XXVIII; and the example at Canon V, Plate XXIX, arises from Canon II, at Plate XXVIII, No. 3.

III. *The different Lengths of Notes, in which the Reply is made.*

§ 12. As the replies of a Canon may be made, not only with notes of *equal* length, but also with notes of *augmented* or *diminished* length, I come now to shew the construction of the *two latter* sorts of Canons.

In regard to these Canons it will appear, that a reply by augmentation can only imitate half the subject, in the same number of bars; and that a reply by diminution can imitate the whole subject twice over, in the same number of bars. Also: that by double or triple augmentation, no more than one quarter, or one eighth of the subject can be imitated in the same number of bars; and that by double or triple diminution the subject may be repeated four times, or eight times, to one reply.

§ 13. The rules which must be observed, in constructing a Canon by *simple augmentation*, are as follows:

Rule I. Write down a melody of such a length, that it does not go farther than where the first reply shall begin, and (in case there shall be more than one reply,) that it is no longer, than, when carried by augmentation into the part of one reply, it may reach only to the beginning of a succeeding reply.

Rule II. Carry the said first piece of the subject, by augmentation, into its respective places as well as intervals of the replies.

Rule III. Add to the first melody a piece, that is no longer than the first, but of such a nature that it be perfectly harmonious to the parts underneath, as well as to the other parts of the Canon, when carried into its place of the replies.

Rule IV. Carry the said addition to the first melody, by augmentation, into its respective place of every reply; and continue in this manner, till the Canon is as long as intended, or nearly as long.

Rule V. As this sort of Canons can only imitate one half of the beginning part, it is necessary, when the replies go as far as you wish to carry the Canon, to add to the preceding part or parts such melodies, as will agreeably accompany the last reply to the end, without regard to the above Rule I, II, III, IV.

Rule VI. If this sort of Canons shall be *infinite*, you must calculate its end so, that every part can properly return to the beginning again, according to Rule IV, at § 5, No. 1; and if it shall be *finite* the end must be properly conclusive. If it shall at every repetition begin in another Key, and consequently be a Canon *per tonos*, the end must also be calculated accordingly, in the same manner as I have shewn above at § 7. And the rules according to which it can be made a *reverse* Canon, follow from § 9.

An example of an infinite Canon by simple augmentation, and with reverse imitation, see at Plate XXXV, Canon IV. The note at which the reply ends is pointed out by a pause over it.

Canons by *double augmentation* are constructed exactly like the above, with the only exception that only one quarter of the first part can be imitated by the reply. And the rules for those by *triple* augmentation, follow from what has been said above.

An example of a Canon by *triple* augmentation see at Plate XXIX, Canon VIII; in which the reply takes one half of the beginning melody, which is set four times over to the reply, viz: twice in equal, and twice in reverse motion. The reply therefore is eight times as long as the notes which it imitates.

§ 14. A Canon by *diminution* is constructed according to the rules which I shall give in this place, viz:

Rule I. Write a beginning melody as long as the distance between the Subject and first reply, or the smallest distance between any two of the replies shall be, and carry the same by diminution, or double or triple diminution, into its intended places and intervals of the different replies.

Rule II. Continue in this manner, till the Subject is as long as you wish the Canon to be. And as the replies imitate only one half, one quarter, or one eighth of the Subject, according to the degree of the diminution, you may calculate the Subject so, that it can be replied to twice, or four times, or eight times over, as in Canon VII, Plate XXIX, or Canon VIII of the same Plate, when (in the latter example) the reply is considered as being the Subject, and the Subject the reply.

Rule III. But you may also let the subject be imitated but once, and afterwards add to the part of every reply, such melodies as will agreeably *accompany* the subject to the end.

How Canons by all sorts of diminution can be rendered infinite, or finite; remaining in the same key, or modulating through all, or *per tonos*; in equal or reverse motion, follows from what has been said in the preceding sections of this Chapter.

§ 15. That Canons may be calculated for intermixed *augmented* and *diminished* replies, follows also from what I have said above; but as they are very difficult to construct, I do not recollect having seen examples of them.

How only some notes may be *selected* from the Subject, and replied to by augmentation, appears in the Canons by *Bevin* at Plate XL, and XLI.

IV. *The Number and Quality of the Parts of a Canon.*

§ 16. How the *real* parts of a Canon must be constructed I have shewn above, I therefore shall now endeavour to shew how some other parts may be *added* to the real ones, either as *accompaniments*, or in *thirds*; or also: how a Canon may be set so, as to be perfectly harmonious to a *given* melody, independant of the Canon.

§ 17. When mere *accompaniments* are to be set to a Canon, it may be done in all the different manners in which accompaniments can be set to a Fugue, as I have shewn in Chap. V, § 20. This will require no farther demonstration.

§ 18. But when a Canon of *two* parts contains no other essential notes than the Third, Fifth, and Octave, and the said parts stand throughout in contrary or oblique motion, a *third* part alone, or both a *third* and *fourth* part, may be added to the Canon, in *Thirds* over the original parts. The vast number of varieties which thus can be produced with a Canon, by inversion, follows from what is said in my Essay on Harmony, Chap. XIV, § 9, 16, 21, and 26.

An example of added thirds to one part of the Canon see at Plate XXIX, Canon VIII, where the thirds are added to the bass; and one, in which they are added both to the treble and bass, at Plate XXX, Canon IX.

§ 19. When a Canon is to be constructed over or to a *given melody*, it is necessary, *first* to observe all the rules given before, respecting the Canon itself; and *secondly* to take care, that every piece of the subject be perfectly harmonious, not only to those parts of the replies and of the given melody, which immediately belong to it, but also to those other parts of the same to which it must be carried, according to the said rules, (see § 5, & *seq.*) This renders the construction of the Canons in question very difficult. But many difficulties can be surmounted in them by the occasional introduction of some Rests, in places where

where they do not render the harmony too poor, nor interrupt or prevent the resolution of a dissonance.

B. OF THE CONSTRUCTION OF DOUBLE CANONS.

§ 20. By *double* Canons I here understand those of two or more really *different* Subjects; and not those which arise merely from different forms of one and the same subject, though they are written in more than one line to render their solution easier than otherwise. The general and particular sense in which the term *double* Canons is used, and the terms *triple* and *quadruple* Canons, I have explained at Chap. VIII, § 4.

§ 21. A *double* Canon, or one of two Subjects, is constructed as thus: Either complete a simple Canon first, and then set a second one to it, so as to be perfect in itself as well as perfectly harmonious to the other: or also begin both Subjects at once, and proceed from piece to piece in both Canons, till they are completed.

The principal rule for this sort of Canons is: that both Subjects must be different, in motion as well as in the sorts of notes of which they consist, but that both Canons must perfectly agree in Harmony. In all other respects each of the two Canons belonging to the double Canon, must be constructed according to the rules given under Simple Canons.

An example of a double Canon see at Plate XXVIII, No. 3, Canon I.

§ 22. A *triple* or *quadruple* Canon is set like a double one, with the only difference, that in a triple Canon three Subjects are imitated, and in a quadruple one four Subjects. Examples of which will not be required.

§ 23. As I have in Chap. VIII, § 4, mentioned *compound* Canons, under double ones, I shall now say a few words respecting their construction.

There are as many sorts of compound Canons possible, as there may be various combinations of more than one sort of replies in one Subject. To give the reader a little idea of this, I point out the first Canon by *Emanuel Bach*, and three by *Fasch*, at Plate XXXIII, which will be explained at § 27. These Canons are all upon one and the same principle, but their construction might have been varied as thus: *First*, by beginning each Canon as it ends, and ending as it begins, that is to say, on the same principle, but not with the same notes; *secondly*, by replying first with notes of *diminished*, and afterwards with those of *augmented* length, or *vice versa*, which would answer the same purpose of making the reply as long as the Subject, as by the method used in the Canons in question; *thirdly*, by intermixing *double* and *triple* augmentation or diminution with simple ones, on the same principle of making the reply as long as the subject, and in other manners, which the Reader may discover by his own consideration.

Another source of varieties is opened by *E. Bach's* second Canon at Plate XXXIII, and its two solutions by *Kirnberger*.

Varieties on other principles again are shewn in the Canons by *Bevin* at Plate XL, and XLI; and more sorts of various combinations might be found if there was occasion for it.

§ 24. One particular sort of Canons may still be considered in this place; it is that which comprehends Canons calculated for *more than one*, or for many sorts of resolutions, commonly called *polymorphos*.

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These Canons cannot be constructed like others by attending to all the rules, on which every sort of resolution depends; but their subjects must be sought for and discovered, in short select melodies; and the best in general are found in those short melodies, which depend on the most *simple harmony*, and which proceed by *gradation*, either ascending or descending.

One example of such a simple melody I have given in my ten Canons on one and the same subject. And an example of a Canon which can be resolved more than two thousand different ways, is found in *Marburg's* Abhandlung von der Fuge, Part II, being a Canon by *Stoelzel*, the author of the enharmonic fugue I give at Plate XXIV; the subject is nothing but the diatonic scale ascending, when all notes are quavers, except those of the fourth and fifth degree, which are semiquavers.

II. *Of the Resolution of Canons.*

§ 25. By the *resolution* of a Canon I understand, the art of unriddling its subject, or of discovering the replies for which it is calculated, when the author has *not explained* it sufficiently or not at all. It affords the most useful practice, not only in the study of Canons, but also in the study of harmony in general, as it requires a constant recollecting, not only of all the rules on which each sort of Canon depends, but also of the rules of harmony and double counterpoint, and therefore is by no means unimportant in the study of harmony and composition.

§ 26. But there cannot be given such distinct rules for the resolution of a Canon as for its construction; and the only way of resolving a Canon that is without all explanation, is: to try in what intervals, at what distances, in what motion, and by what sort of length in the notes, one can find out some of its replies; and then to see whether the replies discovered make with the subject a complete harmony or not. If they make a complete harmony the Canon is considered as resolved, though it may admit of more resolutions; and if not, some other resolutions must be sought for.

To make the diligent reader more acquainted with all the examples of Canons I have given in this and the preceding chapter, than what I have been able to do in those places where I mentioned them, I shall now go over them in the order in which they appear in the plates; and thereby have an opportunity to add what I still think necessary.

III. *A Survey of all the Canons given in this Work, according to the Order in which they stand in the Plates.*

§ 27. At Plate XXVIII, No. 2, see a general Canon *per tonos*, to exemplify a reply in any interval above or below the unison. The figures above and below shew the interval, in which the reply may be made, and the mark § the note where it is to begin. At every return the beginning is made a *second* (or one degree) lower than before; and when the parts come too low, the reply may be made a seventh higher, instead of a second lower.

A. CANONS ON THE SUBJECT OF FUGUE I, PLATE XIV.

Canon I. The higher line is the Subject in question; and the lower line the initials of my three christian names, A, F, C, first right and then reversed. The harmony is nothing

but

but the perfect major Triad, with a transitory chord on every unaccented quarter of the measure. The eight upper parts are the foundation to Canon IV, as will appear at Plate XLII, No. 3.

Canon II. This Canon is the foundation to Canon V, as will appear at Plate XLII, No. 4; but for variety's sake I have introduced four parts only instead of eight.

Canon III. This Canon *per tonos* begins a *third* (or two degrees) lower at every return; and may also be inverted in the Octave, to prevent the parts from coming too low.

Canon IV, Plate XXIX. How this Canon arises from Canon I, has been shewn before. It may be set in score so, that every line is written twice over, viz: first right, and then so that the end makes the beginning, (or according to retrograde motion;) and then it may be performed like any other score, every line the right way.

Canon V. How this Canon arises from Canon II, has been said before, and will appear at Plate XLII, No. 4. It may be set in score, so that every line is written twice over, viz: first right, and then according to reverse retrograde motion; and afterwards it may be performed like the above Canon IV.

Canon VI. Here both parts are written in full, and the reply imitates half the Subject, according to what has been said in § 13.

Canon VII. Here one half of the original subject is replied to twice by the whole Subject, according to § 14.

Canon VIII. Here the Subject appears four times, viz: twice right and twice reversed, to one half of its imitation, according to § 13; and the thirds added to the bass must also be taken notice of.

Canon IX, Plate XXX. The thirds added to both original parts are to be taken notice of here.

Canon X. The Subject in question is in the bass, as a given melody, and a Canon is set over it, according to § 19.

B. CANONS BY DR. BURNEY.

Respecting the following Canons I must observe, that they are, by permission of their celebrated Author, transcribed from a collection of his manuscript Canons, containing upwards of an hundred Canons in all varieties of intervals, and in various lengths and forms; and that I have only numbered them here according to the order in which I have placed them.

Canon I, Plate XXX. This Canon might have been expressed in one line, like that at Plate XXVIII, No. 3, Canon II. But to facilitate its resolution it is written in two lines like a double Canon. It is infinite, but calculated to conclude at the place marked with a pause, and with those notes of the replies which are expressed by small ones.

Canon II. This ænigmatical Canon is explained underneath by Dr. Burney's own solution, which shews: that the notes with the tails turned upwards are the first part, those drawn downwards the second, and the middle line unison.

Canon III, Plate XXXI. The first and third part of this Canon is in C, and the second in F, which is pointed out by the flat at the clef of the second line; and when turned upside down, the first and third line is in F, and the second in C. It must be performed as thus: first, all three performers sing the right way, with the same words; then the piece is turned upside down, and all three performers sing again one way, and with the same words, as it appears in the inversion; at last it is inverted again and sung like the first time, when

when the first and second part are continued as long as the third, by the small notes. This Canon therefore is different from that reverse retrograde one I have given at Plate XXIX.

C. CANONS BY KIRNBERGER.

N. B. These Canons, and the following ones by *Emanuel Bach*, and by *Fasch*, are taken from *Kirnberger's Kunst des reinen Satzes*, Vol. II.

Canon I, Plate XXXI. The four different Clefs and Signatures before this Canon shew, that it shall be strictly imitated in three different intervals. It differs from other Canons *per tonos* in two points, viz: first, that it proceeds throughout in four different Keys; and secondly, that it need not repeat as often as there are diatonic degrees, or chromatic intervals in the scale, but that it divides the whole scale into three major thirds, C—E, E—A flat (or G sharp,) and A flat C. See its solution underneath it.

Canon II. This masterly Canon is on the same principle as the former, but it differs from it in one point, viz: that the subject does not repeat twice in its original form, but that its repetitions are varied so, as to become a continuation of one and the same subject throughout. Such varieties ought to be taken particular notice of by the diligent reader, because they may lead him to the discovery of useful varieties in other sorts of Canons. The solution of this Canon see underneath it.

D. CANONS BY EMANUEL BACH.

Canon I, Plate XXXIII. This curious Canon is first imitated with notes of equal length in the fifth below, till the subject is half as long as intended, and then the reply takes the subject again from the beginning, and imitates it by diminution, which consequently renders the reply as long as the Subject, according to what I have said in § 14. Some remarks respecting varieties of Canons which might be constructed on the same principle see at § 23.

Canon II. The apparent insignificance of a little piece like this, would perhaps let few persons suspect, that there was any thing particular contained in it, if they were to see it on a piece of paper, without the name of its author, and without any explanation. But the two masterly solutions *Kirnberger* has made of it, as underneath it, shew again, what I have said before, viz: how much there depends upon the Knowledge of treating a Subject.

E. CANONS BY FASCH.

Canon I, II, and III, Plate XXXIV. These are, as I have said before, constructed on the same principle as No. 1, by *Emanuel Bach*. But the *first* contains a third part, by double diminution of the Subject; the *second* is made consisting of three parts by adding thirds to the reply; and the *third* consists of two sections, the latter section being an inversion of the former. Such varieties must again animate a diligent student to try if he can add more to them.

F. CANON BY MARPURG.

See *Canon IX in I*, at Plate XXXV. At the first note of every bar a reply begins a third lower than the former, and this Canon is remarkable for containing all the Triads which
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the diatonic scale produces, viz : three major triads, three minor triads, and the diminished triad. See *Marburg's Abhandlung von der Fuge*, Part II, Page 99.

G. CANONS ON THE ROYAL SUBJECT, BY SEBASTIAN BACH.

Respecting the Subject in question, I have said at Chap. VI. § 10, under Rule II, that it was laid before the Author in question, by the *King of Prussia*, to extemporize upon. This he did not only in the most masterly manner, but also composed upon the same subject two Fugues, and the following Canons, which he dedicated to His Majesty, entitled, *Musicalisches Opfer*, (Musical Offering.) The said Fugues are : the first a *ricercata* in three, and the second in six parts.

Canon I, Plate XXXV. The first nine bars are the Subject in question, and the other nine a counterpoint, set first to it according to the rules of § 10, and then added to it backwards. The second performer takes the whole line backwards, as the retrograde clef at the end shews. See its Solution at Plate XXXVII, I.

Canon II. The Subject in question in the bass, as a given melody, and a Canon is set over it for two violins ; the reply begins at the first note of the second bar, as the mark shews.

Canon III. The Subject in question is the Treble, as a given melody, and a Canon in the fourth below, and in reverse imitation, is set under it. The interval of the reply, and its reverse motion, is indicated by the reversed Clef and Flats, after the first Clef ; and the distance of the reply is pointed out by the mark under the note in the middle of the first bar. See the solution of the lower line, or Canon, at Plate XXXVII, III.

Canon IV. The *varied* Subject in question is a given melody, and the Canon is contained in the lower line. The reversed clef shews the interval, and the motion, in which the reply shall be made ; and the superscription tells, that it shall be by augmentation. The distance of the reply is pointed out by a mark in the first bar. See the solution of this Canon at Plate XXXVII, IV.

Canon V, at Plate XXXVI. Another variation of the Subject in question makes a given melody in the upper part, and the Canon is contained in the lower. The two clefs shew the interval and the motion of the reply ; a mark under the second bar shews its distance ; and the modulation towards the end, as well as the Direct between the third and fourth line, shew that it is a Canon *per tonos*, and must begin a second higher at every return.

Canon VI. A Variation of the Subject in question again makes a given melody in the upper part, and the Canon is contained in the lower. The F clef on the highest line shews the interval of the reply, which is to be in equal motion with the Subject of the Canon ; and the mark in the second bar shews its distance to be one bar. The directs at the end refer to the first note after the repeat.

Canon VII. A variation of the Subject in question makes the beginning of the Canon, which is explained only by the two clefs. But as the F clef is reversed, and (when turned upside downwards,) stands on the second line, it makes the reply to be reversed, and to begin on A, a third above the F clef. The number of replies is not mentioned, nor their distance ; but I have found the said reverse reply to be two bars and a half behind the subject. Whether this Canon is calculated for more than two parts, I have had no time to try.

Canon VIII. A variation of the Subject in question makes the beginning. The G clef on the first line makes its notes to be an octave higher than those of the F clef on the fourth

fourth line. This Canon is therefore in the Unison and Octave; and its solution at Plate XXXVIII, VIII, shews that it has been invented according to the rules given at § 4.

Canon IX. Fuga Canonica, at Plate XXXVIII, & *seq.* This piece is a Canon in the form of a fugue of two parts, with an additional bass. The G clef on the first line shews the interval of the reply; and the pause near the end shews, that its distance shall be ten bars from the beginning. Similar masterly pieces are in that great Author's *Art of the Fugue*.

H. CANONS BY BEVIN.

The scarce work from which the Canons in question are taken, I have mentioned at Chap. VIII, § 4; I therefore need only add, that I have numbered them here according to the order in which I give them, and not as they stand in the above Author's work.

Canon I, Plate XL. The first part is the Subject; the second part is its reply at one bar's distance; the third part arises by selecting only the minims out of the first part, and making them all semibreves, which renders this a very curious sort of a Canon which may be varied in many different manners. They must be constructed from bar to bar, or by smaller pieces, according to the rules given at § 5, & *seq.* The fourth part is an added melody, or accompaniment.

Canon II. This Canon *per tonos* is set to the third part of the former, as to a *given melody*, and consequently according to the rules given at § 19. The said given melody is the first part, and the Canon is in the other three parts.

Canon III. This very curious ænigmatical Canon stands in Bevin's work with red and black notes, which, as I could not have them, I have changed into large and small ones. The explanation over its solution at Plate XLI, shews the meaning of this difference; and also that this Canon has been set to the same *given melody* as the former. The first part of the said solution therefore is the given melody; the second, third, and fourth part is the Canon, of which the fourth part is the Subject; and the fifth part added as an accompaniment. The *rules* according to which this Canon has been constructed are: *First*, write down one bar of the subject, so as to be perfectly harmonious to the first as well as the second bar of the given melody; *secondly*, carry this piece of the subject into the part of the reply, so as to come under the second bar of the given melody; *thirdly*, add to the subject a piece as long as the first, so that it may make a regular third part, to the reply and given melody, as well as to the first piece of the subject and given melody; *fourthly*, carry this second piece of the subject before the second piece of the reply, so as to make a third part to the subject and given melody. In this manner two Bars of the Canon are completed. The next two bars are done in the same manner; and the fifth and sixth bar again in the same manner.

This Canon therefore consists but of *two parts* set to a given melody; and the curiosity of it arises from the reply's being divided into two parts, with interspersed rests, so that it becomes a Canon of *three* parts to a given melody.

Canon IV. This Canon also is to the same *given melody* to which the two former ones have been set, but in the following very ingenious manner: *First*, the given melody has been made the subject of a Canon, and has been replied to by the bass in the octave below, with the same intervals, but with notes of different length; *secondly*, a real Canon of two parts, imitative of the former by reversion, has been set to the two former parts, like as to one given melody:

Canon

Canon V. The former given melody is in the bass, and a Canon of three parts has been set to it in the very curious manner, that the Subject and one reply proceed in equal motion, and by the same sort of notes; and that the second reply proceeds in contrary motion, and by a different sort of notes, being semibreves throughout.

I. CANONS BY HANDEL.

In the last Canon by *Sebastian Bach* I have given an example how real Canons may be set in the form of a Fugue. In the two following ones by *Handel*, I shall now shew other forms of a similar nature. Both are taken from the well known Oratorio *Jephtha*; and as the instrumental parts are only going in the unison or octave with the vocal parts, and with the same sorts of notes, as the last symphonies shew, I have omitted them; except in a few places, where the vocal parts rest. And the treble is written in the G clef, merely for the sake of admitting the violin notes without altering the clef.

Canon I. See Plate XLIII, & seq. The alto and the bass sing a Canon in the octave below, till the fifteenth and sixteenth bar; and the treble and tenor fall in to relieve them in the fourteenth and fifteenth bar. The latter two sing the same Canon a fourth higher, like the answer of a Fugue to the preceding subject, which they end in the twenty-sixth bar, and consequently make it a little shorter than the former two parts. In the same bar the bass begins the latter part of the subject again, and the alto follows at the same distance as before. In the thirtieth bar the treble begins the subject again, but transposed, and the tenor follows; but the bass to it repeats the latter part of its words, with such notes as agree with the Canon in the other parts. The judicious and fine varieties contained in the remaining part of the piece, I leave to the Reader's own examination.

Canon II, see Plate XLV. The beginning is made with a Tutti of four bars, when the Canon begins in the treble, and the alto replies to it in the fifth below. In the ninth bar the tenor falls in with the first reply, and in the tenth the bass follows with the first subject, but the treble and alto sing additional parts to the Canon, instead of resting. In the thirteenth bar a tutti relieves the Canon. In the twenty-eighth bar the Canon appears again, and continues in the different parts till the thirty-sixth bar, where another tutti begins, and continues till the end.

K. CANON BY CHARLES HENRY GRAUN.

See Plate XLVII, & seq. This Canon is the second part of a Duet in the above author's *Ifigenia in Aulide*, and I have taken it from Vol. I. of that valuable collection of Graun's works, entitled: Duetti, Terzetti, Quintetti, Sestetti, ed alcuni Chori, delle Opere del Signore Carlo Enrico Graun, Berlin, and Koenigsberg, 1773. The whole collection makes four or six volumes in large folio; and as Graun is universally acknowledged to have been one of the most classical Harmonists, and yet every part of his scores is consisting of the most natural and pleasing melodies, there can be nothing more recommendable for study, both in regard to *vocal* music, and to the management of *instrumental parts*, than that collection. Yet a student should not confine himself to the works of one, if he can have those of more great authors.

The Canon begins in the Primo, and is replied to in the Secundo, at half a bar's distance, and in the Unison. In the sixth bar an apparent beginning is made again, but without continuing the Canon. In the thirteenth bar a similar beginning is made, but it also ter-

minates in a mere imitation. In the fifteenth bar the latter half of the words begins again with a real Canon, till the eighteenth bar, after which the piece concludes with imitations only.

The purpose for which I give this Canon, is to shew : how a piece may partly consist of a strict Canon, and partly of imitations similar to a Canon. Of its melodies, and instrumental parts, I shall speak in the following Chapter.

CHAPTER X. OF VOCAL MUSIC.

§ 1. Vocal Music is that set for *Voices*, either without or with instrumental accompaniments. It is the principal branch of musical composition. For, *first*, the words give a more distinct meaning to the sounds to which they are set, than what can be given to sounds without a verbal explanation; and on that account vocal music has in general a greater effect upon our feelings, or is more interesting, than mere instrumental music. *Secondly*, vocal music must be judged of, not only according to its propriety as a piece of composition without words, but also according to the manner in which it is adapted to the Character, Verse, and Declamation, of the Text; and trespasses against the true expression of a Text, are much more conspicuous in a musical piece, than those against many other rules.

I shall endeavour to speak of the music in question, first *in general*; and secondly with regard to its particular qualities, as *Recitative*, *Air*, and *Chorus*.

I. Of Vocal Music in general.

§ 2. In all sorts of vocal pieces it is necessary to observe the following *general rules*, viz :

Rule I. No passages ought to be introduced in the vocal part or parts of a musical piece, but what are calculated for Human Voices in general, both with regard to *facility*, and to the possibility of *fetching Breath* without missing notes.

1. In regard to facility, it will be allowed, that a passage can be easy or difficult, not only on account of the *Intervals* and *Sort of Notes* of which it is composed; but also on account of the *Harmony* with which it is accompanied.

What *Intervals* are easy or difficult to be sung, in themselves, and without regard to their harmonious accompaniment, I have shewn in my Essay on Harmony, Chap. III, § 20; and what is easy or difficult in regard to the *Sorts of Notes*, of which a vocal passage is composed, follows from the nature of human voices in general, which a person who will compose for them must know, as well as the nature of an instrument for which he intends to write. All quick passages therefore, particularly those composed of great intervals, are more or less difficult, and ought to be avoided in general.

That the most easy Intervals can be rendered difficult to sing, by the sort of *Harmony* with which they are accompanied, must also be considered. For, what can be easier to sing than the Unison, or the same note again? and yet it may be rendered difficult, if not impossible, for any Singer to hit it, even when he is prepared for it, merely by the said harmonious accompaniment. As this may appear incredible to some of my Readers, I will explain

explain it by the Tune of an Hymn, the words of which stand in a book called *German Psalmody*, and begin, "Now let us praise the Lord," see Plate L, No. 1. If the first period after the Repeat is played as at No. 2, a, any finger who attends to the harmony will be inclined to begin the next line a whole tone *higher* than what he should, or as at b; and if the second period after the Repeat is played as at No. 3, a, he will find it hardly possible to avoid beginning the next note, a whole tone *lower* than the unison, or as at b. Some very judicious remarks related to the object in question are found in *Holden's Essay towards a rational System of Music*, from Article 220 to 225. According to all the above, it is necessary to give a vocal passage, such an accompaniment as will support, but not confuse, the finger.

2. In regard to *fetching breath*, it would be easy to give a number of examples, in which it is impossible to fetch breath without missing a note. A composer therefore should also be careful in this particular.

Rule II. Every vocal part should be particularly calculated for the *Compass*, as well as the *Sort of Voice* for which it is set.

1, In regard to *Compass*, it must be observed, that in general a common voice cannot be considered as exceeding a Tenth, or the utmost a Twelfth; which, if applied to the four principal parts of vocal music, fixes their compass as follows, viz:

The Bass, from F under the first line	} To the Tenth, Eleventh, or Twelfth above.
The Tenor, from C under the first line	
The Alto, from F on the first line	
And the Treble, from C on the first line	

N. B. Though for Solo Voices, a compass of two octaves, and sometimes more may be set; yet a composer should be careful not to go to the extreme, in general as well as in particular cases.

2, In regard to the *Sort of Voice*, the Bass should have bass passages; the Treble, treble passages; and the two middle parts, such as make a proper medium between the two extreme Parts. This is particularly required when the music is in parts, or for two and more fingers; but it should also be attended to even in Solos.

What I understand by Treble, Alto, Tenor, or Bass Passages, will follow from what I have said in my *Essay on Harmony*, Chap. IX, § 3, respecting the *clauses* of the said four parts of a harmony; and in the same work at Chap. III, § 5, respecting larger or smaller intervals. The application to the four parts in question must be made as thus:

A bass part should in general contain progressions by *larger intervals* than the upper parts; and more *bass clauses*, than other ones.

A treble part should in general proceed by smaller intervals than the lower parts; containing more *treble clauses* than other ones.

An Alto or Tenor part should in general contain progressions, by intervals, that make a proper medium between those of a treble or bass part; and more *alto or tenor clauses* than treble or bass ones. Yet when the alto or tenor is a Solo part, it may conclude its periods or sections with treble clauses, which are better in all the three upper parts than Bass clauses.

N. B. That the four parts of a harmony should not be confined to one sort of intervals, or each to its own sort of clauses, is naturally understood. For as all chords and cadences *may* not only be inverted, but *ought* to appear inverted as well as fundamental, if the harmony shall contain a proper variety, it follows: that all sorts of intervals and clauses
may

may be intermixed in the said four parts, if it only is done so, as not to destroy their principal characteristics, pointed out under the Rule in question.

Rule III. The harmony and melody of the Music must correspond with the Text, in its *general character*.

By the *general character* of a text I understand: that air of serenity or melancholy, happiness or sorrow, or of any other description, which characterises the whole of it; or that variety of general characteristics, which may change with the different Sections of the text.

The said general characteristics ought to be attended to, first in regard to a *whole Opera, Oratorio*, or work which consists of various pieces, independent of each other; so that the whole music be expressive of the same character as the whole text. Secondly, in regard to every *whole piece* contained in the said works; so that the music be adapted to the particular general sentiment contained in the text.

Contrary to this rule are in general the compositions of those theatrical pieces, which have been wholly or partly compiled from the works of different composers. For, even when the compilation is executed with the greatest skill and judgment, there cannot be one general character in it; and to hear pieces of trios, quatuors, or symphonies, torn out of their connection, mutilated, and forced to words which they are not calculated for, cannot but have a bad effect upon any person who attends to the propriety of the music.

Rule IV. The music must also correspond with every *particular characteristic* of the text. These characteristics I shall endeavour to consider with regard to the *metre* of the text; its *words*; and the *sort of letters* in every word. See the three following sections.

§ 3. In regard to the *metre* of a text when poetical, or, (which is the same,) the flow of the words when prosaical, I have said in my Essay on Harmony, Chap. XII, § 24, that the *rhythmical* order of the music should exactly correspond with the *metre* of the verse, according to the similitude of the one to the other, shewn in that chapter.

In regard to the *metre itself* therefore, the rhythmical order of the music must correspond with it, even when the sounds are considered as *indifferent in themselves*; but the stops and cadences in it, must be expressed by the nature of the *musical* sounds. Respecting both see the Work and Chapter mentioned just now.

Concerning the question, what sort of Measure is best calculated for every sort of Metre? It is evident, that *in general*, and in plain melodies, those measures are best, which contain as many times in a bar or its divisions, as the text has syllables in a foot of the verse. Consequently, that *common time* of two or four times in a bar, is best for those verses which consist of *two* syllables in a foot; and that *triple time*, or tripled common time, is best, when a foot of the verse consists of *three* Syllables. According to this observation, the well known song *Rule Britannia*, is very properly composed in common time, and *God save the King* in triple time.

But in *particular cases*, or for certain purposes, it is also allowable, to give two times of the musical measure to every accented syllable of a foot of the verse; or also, to set two or even three syllables to one time of the measure. By these means, metrical feet of three syllables may be composed in common time; and feet of two syllables in triple time. The said two songs therefore might also be composed as thus: *Rule Britannia* in triple, and *God save the King* in common time.

Yet in all cases, the *accented* syllable of a metrical foot must come on the accented time of the measure; and if more than one foot should be set to one bar, the accented syllables must fall on the accented parts of every division of the measure. What must be observed, when

when accented as well as unaccented syllables shall be sung to one and the same time of the measure, see in § 22.

§ 4. In regard to *Words*, as mentioned in Rule 4, § 2, it is not sufficient, that they are accented and expressed according to the feet of the verse to which they belong; for, sometimes a poet allows himself a little liberty in the scansion of his verse, if he cannot have every foot of the metre strictly accented without giving up an important word or sentiment; but every principal word of the text must be placed in such a part of the measure and expressed with such a harmony and melody, as its nature requires. This rule Dr. *Arne*, has very judiciously attended to in the above mentioned song *Rule Britannia*. For, in the third line of the first verse, "This was the charter of the land," the word *was* stands on the accented part of a metrical foot; but the word *this* requires a greater accent in the expression; on account of the latter therefore the composer has taken a liberty against the general rhythmical order of that piece, and begun the line in question with the accented note, instead of the unaccented; and by this judicious liberty in the composition he has corrected the imperfection of that line of the text.

But when *more than one* verse shall be sung to one and the same melody, and the poet has not expressly calculated them for that purpose, by setting equal stresses upon the same parts of every line in each verse, the composer ought to attend to the *first* and *last*, or the *first* and *most* verses, in particular, and to cover the faults of the others according to what I say in § 21.

§ 5. The *sort of letters* in every word is the last which must be attended to according to Rule IV, in § 2.

This observation concerns the Poet as much as the Composer; for no person should undertake to write words for musical pieces without a perfect knowledge of what words or letters are more or less calculated to be sung. But as a composer must know to make the best of a text, as it is, if he cannot have it corrected, I shall attempt a few remarks, respecting the quality of Syllables which shall be set to music, viz:

1. In reality, nothing of a word or syllable can be *sung*, but its Vowels, and Diphthongs; and Consonants serve only to give vowels a greater variety of pronunciations, than what could be produced with vowels alone. But one vowel or diphthong is better calculated for singing than another, according to greater or lesser *ease and openness of the mouth* with which it may be pronounced and held out.

2. According to this remark, the letter A, when pronounced as in the French, Italian, or German language, is best calculated for setting holding notes or long passages to it; and that pronounced *ay*, as in *Mary* or *Paper*, is the nearest related to it.

The next vowel in rank I suppose to be O; with its nearest relation the German Ö, which is pronounced like the French *eux*.

The third in rank consequently is E, when pronounced *ey*, as in *Whey*.

The fourth in rank I suppose to be I, when pronounced *ee* as in foreign languages. For when this letter is pronounced as *Eye* in English, it is in some foreign languages a diphthong, composed of e—i, and belongs to the above first class of the vowels in question.

The fifth and last in rank therefore is U, when pronounced *oo*, as in the Italian and German language, or as in the French word *gout*; and its related letter ü, as in the German language, or in the French word *rue*. But though u, when pronounced as in the English words *use*, or *mews*, sounds like a diphthong composed of i—u, yet its latter part is heard most, and consequently this makes no alteration in the above rule.

3. The Diphthongs, which arise from the composition of the above vowels, are more or less useful for singing according to their resemblance to one or another of them; and this resemblance must be decided according to the division which they admit of, or even require, in singing.

For *oy* in the word *Boy*, is sung like *Bau-y*; consequently this diphthong is nearly as good as *au*.

Ou in the word *hour*, is sung like *Au-u*; and is therefore also similar to *au*.

All other diphthongs, viz: *ai*, *au*, *ee*, *ea*, *eo*, *eu*, *oa*, *oe*, *ue*, and *ui*, have in most, or perhaps all cases, the effect of one of the above five simple vowels, and must be regarded accordingly.

4. All holding notes, figurative passages, or fancy cadences, should therefore as much as possible be given to such words or syllables which contain the best, or nearly the best vowels or diphthongs, according to the above description; and if possible to those which end with the Vowel or Diphthong, as it is disagreeable to hear a singer dwell a long while upon half a syllable before one hears the end of it.

5. In regard to *Consonants*, the Composer has not so much to observe as the Poet and the Singer; for the Poet ought to avoid the harsher ones where they would become too crowded, and the Singer to pronounce them as gentle as plainness will permit. But the Composer ought also to take care, that he does not set words or letters which are difficult to pronounce, to quicker notes than what the Singer can conveniently sing with such words.

All the above remarks will upon examination be found strictly attended to by great composers.

II. *Of the different Sorts of Vocal Music.*

§ 6. The three principal sorts of vocal music as mentioned in § 1, are: the *Recitative*, the *Air*, and the *Chorus*. The *first* sort comprehends musical *declamation*, without the formality of singing the words as in lyric pieces; the *second* sort, melodious *singing*, principally calculated but for one performer to each vocal part; and the *third* sort, *singing in parts* calculated for a number of performers to each vocal part.

A. OF RECITATIVES.

§ 7. From the general definition given of recitatives, in the preceding section, and from the term *Recitative* itself, which seems to denote a mere musical reciting, follow the rules which I shall give for this sort of musical pieces.

§ 8. There are two sorts of Recitatives hitherto in use, viz: those with an accompaniment for a mere *Bass* or *Thorough-Bass*; and those with an accompaniment for *divers instruments*. Both may be written on a text in Prose as well as in Verse. And both sorts may be occasionally intermixed one with another, as well as be interspersed, either with vocal *Ariosos*, or with mere instrumental periods.

§ 9. The above *first* sort of recitatives, or those with a mere *Thorough-Bass* accompaniment, are recitatives in the strictest sense of the word. They are generally written in

two staves of five lines each, the lower containing the bass accompaniment, and the higher the vocal part; and this method of setting the vocal part over the accompaniment, has been adapted for the purpose of enabling the player to accompany the singer more precisely than what it would be in his power to do otherwise.

The particulars which must be considered in this sort of Recitatives are their *Time* and *Rhythm*, their *Modulation*, and their *Declamation*.

1. In regard to *Time*, the Recitatives in question are not confined to any fixed Movement or Measure, though they are generally written in common or $\frac{4}{4}$ time, to assist the vocal and instrumental performer in hitting together. According to this measure every word and syllable is placed so as to obtain its proper *accent*, which the Singer must strictly attend to; but the different *lengths of notes* the Singer need not closely adhere to, nor to any fixed *movement*, as that would take away the required ease of the recitative. The harmonies by which the vocal part is supported; must therefore be laid under it in such a manner, that the Player has time to attend and follow the Singer, or even to assist him in not missing a difficult interval; but not in so crowded a succession that the Singer be confined, by keeping time with the accompaniment. How quick or how slow therefore a recitative shall be performed, or where it shall increase or decrease in quickness, is generally left to the discretion of the Singer, which renders the just performance of a recitative one of the most difficult tasks for a Singer; but I think that the Composer might very well assist the Performer, in that respect, by expressing over the Recitative how fast or slow he wishes it to be performed, without *confining* the performer to any *fixed* movement.

The *Rhythmical Order* of the Recitatives in question is also not so limited, as that of Airs or other vocal or instrumental pieces. For though a good composer would not set one period or strain too unproportional to the others, yet he does not concern himself about beginning or ending the one on the same time of the measure on which he begins or ends another; and if he only attends to a good relation in the Sorts of Notes, and to the placing of every accented Syllable on an accented part of the measure, it is sufficient.

2. The *Modulation* of these Recitatives also, does *not* depend on a certain fixed or principal *Key or Mode*, in which they should begin, end, and chiefly remain, like as other pieces of composition. For, in general, neither Sharp or Flat is marked by the Clef; and the recitative may begin in any one, and end in any other key or mode. Natural and abrupt modulations may also be introduced in them intermixed, and without regard to the general order in which the keys and modes ought to appear, according to my Essay on Harmony, Chap. X, § 9. But the modulation ought to be reasonable in itself, as well as also and particularly adapted to the sense of the Text. However, in short recitatives, which contain but little modulation, the signature of a certain Key is sometimes used by the clef, like as in *Handel's* Messiah, the Recitative, "Behold a Virgin shall conceive;" but the above-mentioned signature without any sharp or flat is best in those Recitatives which shall contain a variety of modulation.

3. In regard to *Declamation*, the Recitatives in question cannot properly contain such fingering progressions, as would be like melodies of an air; but they must be entirely constructed upon the principle of *musical speaking*. Yet as there are many different manners of declamation even in the most artless speaking of common life, and many more in a speech delivered according to the rules of art, on the Stage, in the Pulpit, or at the Bar; so the musical declamation of a Recitative, which should be declamation with the highest *grace*, *energy*, or *affection*, admits of more or less *graces*, as well as of some *long notes*, or even short *transitory* or *figurative* passages, according to the Style in which the Recitative is written,

written, and to some particular occasions offered by the nature of the Text. But in all cases the Melody of the Recitative should consist of progressions, which border more on melodious speaking than singing; consequently in general of no more than one note to each syllable.

The *Clauses* with which the vocal part ends its different periods or strains, are therefore also a great object of consideration in Recitatives. For, in general, the last note must neither be suspended by the preceding, nor graced by an appoggiatura; and even the progression by one diatonic degree to the last note, is seldom found in recitatives by great Authors; but proceeding to it by the interval of a Third, Fourth, or Fifth, ascending or descending, is found in most clauses all good recitatives.

§ 10. An Example of a regular and expressive Recitative in the serious style see at Plate L, No. 4, continued at Plate LI. It is taken from *Graun's* grand sacred Cantata, "Der Todt Jesu," (The Death of Jesus,) and the variety, richness, and originality of its modulation deserve admiration. The enharmonic change at the end of the twelfth bar must also be taken notice of; for such changes have a strong effect in recitatives, but they must be introduced with great judgment, or else they easily become impracticable for the Singer.

For more examples, and examples of different sorts, I must refer the Reader to the Recitatives in all the works of *Handel*; and also recommend the study of those by other strict Authors.

§ 11. Respecting the manner in which the Recitatives in question should be *accompanied*: it needs no demonstration, that according to the usual manner of writing them, their proper accompaniment is one of the greatest tasks for a Thorough Bass Player. For, the holding Bass notes, as in the example given in § 10, should in general not be held to their full length; the Chord should sometimes be struck like Chords, and sometimes as Harpeggios; the Harmony should in some cases be taken in four or more, and in others but in three or two parts; the Singer should be assisted in difficult intervals; and wherever the Singer deviates from the strict length of the notes, the Player should precisely follow him. And all these particulars, most of which are important, are in general not pointed out by the composer, though the Recitative in question has no other harmonious support but the one thorough bass accompaniment; when in Sonatas, the most insignificant graces are often carefully written down. The consequence of which is, that when the accompaniment comes under the hands of an unskilful player, the recitative loses all its effect; and that, as the most able player is not always in the same humour or spirit, it must sometimes fall short of its intended effect even under his hands.

According to these considerations it might be wished, that Composers, who take pains in writing recitatives, and are not indifferent above their effect, would adopt a method of rendering the accompaniment of them more distinctly expressed, and not leave it so much to the ability or discretion of the performer as is hitherto done, but without rendering it more difficult than what thorough bass in general is.

§ 12. The *second* sort of recitatives mentioned in § 8, are those with accompaniments for *divers instruments*, commonly called *Recitatives accompanied*, or *Accompaniments*. They are similar to the former in all respects but one, viz: that the accompaniments must be set so as to be fully at ease to attend to the liberties which the Singer takes in respect to time; and that in those places where the accompaniments require it, the Singer must more closely adhere

adhere to the prescribed measure and a certain movement, than in the above first sort of Recitatives.

The finest examples of this sort see in *Handel's* *Messiah*, and particularly that, "Comfort ye my people;" also in *Jephtha*, which is full of Recitatives, and in the other works of that great Author. From the examination of which the diligent Reader may learn, what sort of harmonies and passages have the best effect in different cases; and how instrumental periods or strains may be set between parts of the text, to give the words or sentiment some relief.

Another Author who has been great in this sort of Recitatives is *Graun*, of whom I have given an example in § 10.

§ 13. In both the above sorts of Recitatives there is sometimes introduced, an *Arioso*, being a Section or Period which must be sung and accompanied like an *Air*, and not with those liberties allowed and required in a Recitative. Of these I shall speak more in § 24.

§ 14. Though in general recitatives are only set so, that no more than *one* vocal part is heard at a time; yet *double*, *triple*, or *quadruple* ones might also be composed in those Scenes where sometimes two or more persons are introduced as speaking at the same time, though not the same words. But they require to be constructed, so, that every Singer is at full ease to sing or recite his respective words, and also to attend to the others; as otherwise they would loose the effect of a Recitative.

B. OF AIRS.

§ 15. According to the definitions given in § 6, the characteristic of an *Air* is: *melodious singing*, principally calculated but for *one* performer to each vocal part; and the particulars which I shall now endeavour to consider in regard to *Airs*, are: first the inventing of a proper *Melody*; secondly, the supporting of it with a proper *Harmony* and *Accompaniment*; thirdly, the different *Forms* in which *Airs* may be composed.

a. THE INVENTING OF A PROPER MELODY.

§ 16. That vocal pieces, and particularly *Airs*, require a more choice melody than mere instrumental pieces, follows from what I have said in § 1. For their melodies are judged of, not only with regard to their propriety as a melodious part of a composition in general, but also, and in particular, with regard to the manner in which they are adapted to the words and whole character of the Text. It is therefore necessary in inventing a melody for an *Air* to pay attention to the three following Rules, viz:

Rule I. Every melody of an *Air* must be *grammatically right* in itself. What is to be observed in regard to this rule I have shewn in my *Essay on Harmony*, Chap. III, § 20, to which I beg leave to refer the Reader.

Rule II. A melody must be more *easy* and *simple*, than *difficult* and *complicated*.

In which particulars a melody may be *easy* I have shewn at § 2, all of which must be attended to in an *Air*; but as there are different Sorts of *Airs*, some of which ought to be more grand and elaborate, or consist of more figurative passages than others, it follows, that some may also be much more difficult than others, and yet sufficiently easy and simple in their kind, or for their purpose. And that a noble *simplicity* is one of the greatest beauties even in the grandest bravura Song, will require no demonstration, as it appears from a number of the best airs of *Handel*, *Graun*, *Hasse*, and other great Composers.

Rule III. A melody must be *satisfactory* and *interesting*, even without its accompaniments.

The necessity of attending to this rule appears, when we consider, that the principal melody or vocal part of an Air is not only much more attended to, than to the other parts, but also that it is always felt and remembered like something by itself. But the accompaniment of a melody should also be of such a nature, as to make an interesting addition to it, without overpowering or obscuring it.

N. B. Besides the above, all the general Rules given in § 2. & *seq.* must be attended to in the construction of a melody, which will require no demonstration.

b. THE SUPPORTING OF A MELODY, BY A PROPER HARMONY AND ACCOMPANIMENT.

§ 17. In my Essay on Harmony, Chap. XVI, § 7, & *seq.* I have shewn how one and the same melody may be accompanied with different *Harmonies*; and from the number and variety of Instruments which may be used in its accompaniment, it follows, that also a great variety of effects may be produced with every Harmony, by the said *Accompaniment*. It is therefore of the highest importance in composing an Air, to know how to support its melody with such *Harmonies*, and such accompaniments, as are most adapted to its Character, and most calculated to produce a good effect of the Air.

As a proper Movement, Measure, and Rhythmical Order of the Air, must have been fixed upon, before its Melody and Harmony is begun, I need not say any thing respecting these particulars here, but that they ought in every respect to correspond with the general character, as well as with every particular characteristic of the Harmony and Melody.

§ 18. Respecting the *Harmony* of an Air, there ought to be considered, *first*, whether the character of the words requires the piece to be in major or minor, and in which major or minor key it will be best; and *secondly*, whether it ought to proceed in one uniform manner, or through a variety of passions, and what sorts of chords and modulations will be best in every case. According to these considerations the whole, as well as every period and chord of the piece must be regulated. But the discerning Reader will see, that the observation of this Rule requires an intimate acquaintance with almost every thing I have said in my Essay on Harmony, and a fluency in the practical application of it to every particular case.

N. B. Respecting the *Accompaniment* of an Air, see § 26.

c. THE DIFFERENT FORMS, IN WHICH AIRS MAY BE COMPOSED.

§ 19. An air may be composed, either so, as *simply to express the Text*, without particular regard to figurative passages; or, with particular regard to *grandeur* and *brilliant passages*, calculated to shew the abilities of a Singer. In the former quality it may be compared to an instrumental Sonatina or Sonata, and in the latter to an instrumental Concerto. And in both qualities it may be set as a Solo, Duo, Trio, &c. without or with Accompaniments, as I shall endeavour to shew now.

§ 20. Under the *first* denomination of Airs mentioned in the preceding section, I comprehend, the *Plain Song*, as used for Hymns and Psalm Tunes; and all those various sorts of Songs,

Songs, which may be brought under the denomination of the word *Air* itself, such as Ariosos, Ariettas, simple Arias, Romances, Ballads, Canzonetts, and similar sorts of vocal pieces.

The first, or *Plain Song*, is the most simple, and yet the most noble sort of *Airs* hitherto known. Its principal melody may be sung only, either by a single person, or by a whole Congregation; or it may be calculated for two, three, four, or more vocal parts, without or with accompaniments. And in all its forms it has the finest effect, if properly composed and performed. Some Examples of this sort, see in my Essay on Harmony, from Plate XX. to XXV, and at Plate XXXVIII. & *seq.*

The second sort, or the *Air* itself, differs from the Plain Song in admitting and requiring lighter sorts of Movement and Measure, and more melodious graces or figurative passages, than what would be proper for Plain Songs. It may be composed for one or more vocal parts, as I shall shew in § 25.

§ 21. Both the Plain Song and all sorts of *Airs*, may be composed, either so, that but one Text belongs to every piece of the Composition; or so, that different words shall be sung to one repeated piece of Composition. In the former case there is nothing to be observed, but what I have said in the general Rules at § 2, 3, 4, 5, and at § 15, & *seq.*; but in the latter case it is required, either that the Text be calculated for the purpose in question, or if not, that the composer know, and endeavour to make the best of the text as it is. This I have already mentioned in § 4, and shall now endeavour to explain it.

For an example I take the words of *Pope's Hymn*, "Father of all, in every age," &c. It consists of two syllables to a metrical foot, viz: first a short, and then a long one. But its Author has not strictly attended to these accents in every verse, for the very first verse begins with an accented syllable before the unaccented, in the word *Father*; and the same accent is found in the verses, "Save me alike from foolish pride," and "Teach me to feel another's woe," though other verses begin as they ought, with the unaccented Syllable, viz: "This day be bread and peace my lot," &c. If now every verse of this fine Text shall be sung without alteration, to one and the same melody, it is required to invent a melody which begins so, that both the right and wrong accented words may have a good effect with it, which may be done according to the Examples I give at Plate LVI, being beginnings of a German Hymn, composed by different authors.

At No. 1, see its beginning as composed by *Emanuel Bach*, which is good for the last Verse, "Is God for me," but not for the first, "God is my song."

At No. 2, see the same period by an author not mentioned in the Collection from which I have taken it. This already is very good for both the above verses.

At No. 3, see the same period by *Kirnberger*, which is undoubtedly the best of the three, as in the first verse the word *God* has a higher note, and in the last verse the accent, so that both verses have a very good effect with this melody.

With the above examples the beginning of the said hymn, "Father of all," may also be compared, and it will appear that the last one is the best beginning for it.

§ 22. An *Air* may be composed either as a *single* piece by itself, or in *connection* with other vocal or instrumental pieces; and in both cases it may be either a *Solo* or for *more vocal parts*; without or with accompaniments.

§ 23. An *Air* by itself, or a *single Air*, may, like a *Sonatina*, consist of one Section only, or of two or more sections; it may be set in the form of a *Rondo*, or any other piece; and

without or with mere instrumental symphonies or Ritornells, at the beginning and the end, and between some periods or Sentences of the Text.

An Example of an Air of *one* section is the well known song, "Rule Britannia;" one of *two* sections, each of which may be repeated or not, is "God save the King;" one in the form of a Rondo is "Cupid, God of soft persuasion," in Love in a Village; and Examples of airs with instrumental Symphonies or Ritornells are Haydn's Canzonetts, the instrumental reliefs of which serve for an agreeable variety, as well as to give a little rest to the voice of the singer.

§ 24. An Air in *connection* with other vocal or instrumental pieces, may be composed in all the above forms of a single air; but as it is not so independent as the said Airs, a proper attention must be paid to the connection in which it stands with the preceding and the succeeding piece, as well as to the general character of the whole work of which it is a piece, according to what has been said in Chap. I.

If a short melodious strain like an air, is introduced in the course of a *Recitative*, it is called an *Arioso*. It must be set to such words of the Recitative, which, as they are too pathetic, or too important for the mere melodious declamation of the Recitative, require a distinct movement and measure. But as an Arioso is but a part of the Recitative itself, it ought to be set in the most simple style of an Air; that is to say, with only few or no repetitions of words, and without passage work, as it appears in various Recitatives of great Composers.

But when whole Airs, which are independent in themselves, like the different movements of a Sonata, are set in connection with Recitatives, Chorusses, or other Airs, as it is done in Operas, Oratorios, and similar pieces, the general character of the whole, as well as the proper relation with the preceding and succeeding piece must be attended to, according to what has been said in the course of Chapter I.

§ 25. According to the number of vocal parts for which an Air may be composed, it is either a *Solo*, or a *Duett*, *Tercett*, *Quartett*, &c.

A *Solo* is an Air set for *one* voice, though that denomination is in general used for solo passages in a piece, more than for whole vocal pieces. The rules which must be attended to in writing a Solo air, are the same as those given in § 2, and § 16, & *seq.* But as a single melody can and will be closer attended to, than two or more together, it follows: that a Solo should in every respect be as strict as possible. Examples of this sort will not be required.

An air for *two* voices is a *Duet*. It may be set either so as to make but a harmony of *two* regular parts, consequently without all accompaniments, or only with accompaniments that go in the unison or octave with the vocal parts; or with a separate Bass, or other parts, which make it to consist of a harmony of *three* or *four* regular parts. Of the former sort are Canon IV, VIII, and XII, in Dr. Burney's "XII Canzonetti a due voci in Canone;" with a mere bass accompaniment, are all the other Canons of the same work; and with more accompaniments is Handel's duet in Messiah, "O death where is thy sting." A whole collection of the most valuable duets of the latter sort is the first volume of the works of Graun, mentioned at Chap. IX, § 27, under *Canon by Graun*. The particular Rule for both the above sorts of Duets is: that, though the two parts may sing different words, yet they must reciprocally imitate each other's passages, and consequently be equally obligato.

An air for *three* voices is a *Tercett*. It may be set in both manners mentioned just now under

under Duetts. Of the first sort are all Catches or Gleees for three equal or different voices without accompaniments; and of the latter sort *Handel's* celebrated trio in *Acis and Galatea*, and *Graun's* equally admirable ones, in Vol. II. of the Collection quoted above under Duetts.

An air for *four* voices is a *Quartett*. It may be set for four equal, or four different voices; or also, for two voices of one, and two of another sort; but those for three voices of one sort, and only one of another sort are not so good as the above. It may also be set without or with instrumental parts, in both the same manners as Duetts. See above in this section.

The Quartett differs from the Chorus in two particulars, viz. *First*, that its melodies are chiefly calculated but for one performer to each vocal part, and consequently may consist of more delicate passages than what would be proper for more than one performer; *secondly*, that its parts may contain different words, when those of a Chorus are generally on one and the same text, though introduced in one part different from the other. The particular Rule which should be observed in all regular Quartetts is: that the four parts ought to be concerting, and equally obligato. A very fine example of a Quartett with accompaniments is that in *Handel's* *Jephtha*: "O, spare your daughter," where the accompaniments are four parts different from the vocal, and the whole eight real parts. More fine examples see in the collection of *Graun's* works, quoted above in this section.

According to the above principles, *Quintetts*, *Sextetts*, *Septetts*, and *Octetts*, may also be composed, without as well as with accompaniments. But as it is almost the same with them as with quintuple and sextuple fugues, which are difficult to compose, if they shall be strictly regular, and difficult to attend to, if their greatest beauties shall not be lost, they are not so frequently composed as Duetts, Tercetts, and Quartetts.

§ 26. With particular regard to the *Instrumental* parts, or *Accompaniments*, which may be set to an Air, it follows from what I have said in § 25, that they may either be parts *different* from the vocal parts, or mere duplicates of the same. In both cases they may be either for one or only a few Instruments, or also for a whole orchestra, in the same manner as the principal part or parts of a Sonata may be accompanied, according to what I have said in Chap. II, § 11, & *seq.*; or according to what I have said in Chap. III, § 11, & *seq.* when the vocal parts are considered as the principal parts of a Symphony. And with all the said varieties, the instrumental parts may precede, occasionally relieve, and at last succeed the vocal parts, as Ritornells, or like Tuttis in a Concerto, as the vast number of greater or lesser Airs hitherto published shew, and as therefore will require no example.

§ 27. The second sort of Airs mentioned in § 19, comprehends those commonly called *bravura* Songs, or which are written with particular regard to *grandeur* and *brilliant passages*, and calculated to shew the abilities of a Singer. They may be pieces of one or more Movements, and contain a Recitative or not. They may be compared in vocal music to what a Concerto is in instrumental music; for they consist throughout of grand Solos relieved by Tuttis. These pieces therefore are more properly set with an accompaniment of divers instruments, or of a whole Orchestra, than with the mere accompaniment of a Harpsichord. But as Concertos may be set in the latter form, the songs in question are also useful in the same form. As their length and whole disposition may be laid out according to any reasonable plan, and should not be confined to one general plan, I need not enlarge upon it; and therefore refer the diligent Reader to the examination of those *bravura* songs of *Handel*, *Graun*, *Hasse* and other great composers, he can meet with, to see the different forms

forms in which they have been written, and thereby to conclude upon the varieties to which each form shews the way.

One particular thing in them is the *fancy* cadence, which is generally introduced in the principal movement, and which should be extemporized or previously studied according to the rules given in Chap. IV, § 10, though with regard to what the voice can execute.

If the songs in question are set for *two, three, or four* vocal performers, these parts should be concerting throughout, like the principal parts of a double, triple, or quadruple concerto, or as I have shewn under Duetts, Tercetts, and Quartetts, in § 25; to which I need only add: that if a double, triple, or quadruple *Cadence* shall be introduced in them, it must be previously written down according to the rules mentioned above, and studied by the Singers, so as to have the effect of an extempore fancy.

C. OF CHORUSES.

§ 28. In § 6, I have said, that a Chorus is *singing in parts*, calculated for a number of performers to each part; and in § 25, I have shewn the two particulars in which a Chorus is different from a Quartett, or other air of a number of vocal parts equal to those of the Chorus, viz: first, that each part of a Chorus may be performed by more than one Person, as the above general definition also shews; and secondly, that the parts of a Quartett may contain different words, when those of a Chorus are generally on one and the same Text, though introduced in one part different from the other.

According to the said first particular therefore, the melodies of each part of a Chorus should be *more simple*, and *less figurative*, than those of an Air for four or more single Performers. And the same qualities are required on account of the general character of a Chorus, which should be *noble grandeur*, free from all those harmonious and melodious sublimities, which can only be well expressed by great and single performers to each part.

§ 29. There are two sorts of Chorusses to be distinguished, viz: the *plain* and the *imitative*.

The *first* sort comprehends those chorusses, in which all the parts sing the same words at the *same time*. An example see in *Handel's* Messiah, "Since by Man came Death," which is of the plainest sort, and with a mere Thorough Bass accompaniment for the Organ. The words, "By Man came also the resurrection of the dead," are then set in a similar manner, but in a quicker movement, and with more accompaniments. A similar Chorus is that in the same work, to the words, "Worthy is the Lamb," as far as the Larghetto, "Blessing and Honor," where it begins to become imitative. And another one of a similar nature, that to the words "Surely he has borne our Grievs," which has only a little imitative part towards the end. An example which makes a sort of medium between plain and imitative Chorusses is, that to the words, "The Lord gave the word, great was the company of the Preachers," and also that, "Unto us a Child is born," which contains plain and imitative passages intermixed.

The *second* sort, or *imitative* Chorusses, are those, in which detached parts of the Text are imitated so as *not* to appear in all parts *at the same time*. They may be written either as mere *imitative pieces*, without particular regard to the rules of Fugues or Canon; or as proper or improper, strict or free, simple or double *Fugues* or *Canons*, in all the various manners I have mentioned in Chap. V, & *seq.* And in all the said, and many more ingenious forms, they

they are found written by *Handel*, who has been particularly great in Chorusses, as every one knows who is acquainted with his masterly Oratorios, particularly his *Messiah*, and *Israel in Egypt*. The study of these works therefore I beg leave to recommend to the diligent Reader.

§ 30. Both the above sorts of Chorusses may be set either *simple* or *double*.

A *simple* chorus is that, set but for *one choir of singers*. It may be set either for the four principal parts of harmony only, viz : for one Treble, one Alto, one Tenor, and one Bass; or for five or more parts, so that it consists of two Trebles, or two Altos, &c.; and as long as the said two parts of one sort serve but to second each other it remains a simple chorus, though it consist of eight real parts. The finest simple Chorusses are those mentioned above in *Handel's Messiah*.

A *double* Chorus is that, set for *two* choirs of Singers. If it shall answer the purpose of a double chorus, the two choirs must occasionally relieve each other; but they must also join in those parts of the text which are calculated for particular grandeur. The most masterly examples of double Chorusses are found in *Handel's Israel in Egypt*, the study of which I cannot too much recommend to the diligent Reader.

§ 31. When but *two parts* of the harmony are introduced according to the general definition, given of Chorusses in § 28, it is called a *Semi Chorus*. The said two parts may be either the nearest related, such as a Treble and Alto, Alto and Tenor, Tenor and Bass; or also a Treble and Tenor, or an Alto and Bass. But a Treble and Bass cannot be properly introduced alone, because the distance between them is too great. An example of the first sort is the semi Chorus of Virgins in *Handel's Jephtha*, "Welcome thou, whose Deeds inspire." And more Examples will not be required.

§ 32. Though a Chorus may for certain purposes be set *without any Accompaniments*, like that "Since by Man came Death," in *Handel's Messiah*, when the Organ part is omitted; yet *some* accompaniment is necessary when the Chorus is of any length, to prevent the parts getting too flat, and consequently out of tune with the succeeding piece. And in general it is best to set them with the accompaniment of an *Orchestra*, proportional to the number of Singers employed in it.

In the latter case the Accompaniments may be set to the vocal parts in the following manners, viz : *First*, as parts drawn from the vocal ones by doubling them in the Unison or Octave, or by selecting only their harmonies, like as in Chords of thorough Bass; which latter may be done with holding notes, or with varied notes: *secondly*, as real obligato parts. Examples of all the said sorts will appear in the above mentioned works by *Handel*; and some of them in *Graun's Te Deum Laudamus*, the beautiful first Chorus of which deserves particular notice.

CHAPTER XI. OF INSTRUMENTAL MUSIC.

§ 1. Under the denomination in question I comprehend that music, which is composed either for any *single* instrument, or for any *number* and *variety* of instruments; without, or with the addition of vocal parts:

I. *Of*

I. *Of Instrumental Music in general.*

A. IN REGARD TO EVERY PARTICULAR INSTRUMENT.

§ 2. To compose for any Instrument, so that the Composition be not improper, or insignificant, requires a perfect knowledge of the three following particulars, viz : *first*, its Compass and Scale ; *secondly*, the Nature of its Sounds ; and *thirdly*, the harmonious and melodious passages for which it is calculated, according to its peculiar nature.

§ 3. Respecting the said *first* particular, I will endeavour to give a short description of the Compass and Scale of those instruments which are most in use, viz.

a. STRINGED BOW INSTRUMENTS.

The *Violin* begins from G, an octave below that line on which the G clef stands, and goes three octaves and more, upwards : but in ripieno parts it is seldom used higher than D, a 19th above its gravest note. Its scale is the most complete imaginable. For a great player can execute on it not only every semitone, according to any Temperament, but also modify the enharmonic change so, as to produce the effect of a progression by a real quarter tone. Its passages therefore need not be limited on account of an imperfect or incomplete scale, like those for some Wind Instruments.

The *Viola* begins from C, a fifth lower than the Violin, and has about the same Compass as the said Instrument. Its Scale also is equally perfect, and it admits of the same sort of passages, with the only consideration : that, as it is played with a heavier bow than the Violin, and its larger strings cannot vibrate as quick as those of the violin, there should in general be given no such quick passages to it than to the said former Instrument.

The *Violoncello* begins from C, an eleventh below the F clef, and its Compass is four octaves and a half. Its scale is equally perfect than that of the two former Instruments, and consequently is equally unlimited in regard to passages. But as this Instrument is still larger than the Viola, no very quick passages, or very small intervals, should in general be given to it in the lowest Octave. See my Essay on Harmony, Chap. III, § 5.

The *Violono* commonly begins from A, a sixth below the F clef, and its notes are an octave lower (or more grave) than they are written ; but in Ripieno parts its Compass is seldom extended above a twelfth upwards. Its scale has the same perfection as that of the preceding instruments, though the wide stretches or skippings of the fingers which it requires, render its temperament less certain, than that of the above smaller instruments. In general no very quick passages, or quick progressions by very small intervals, should be given to this instrument, on account of what I have said just now under *Violoncello*. Though some Violonos begin from E, a fourth lower than what I have said, yet I believe that in general they begin from A, as above.

b. WIND INSTRUMENTS.

The *Hautboy* begins from C, on the C clef line, and goes to D, a sixteenth above ; or for Solo Players a couple of notes higher ; according to the nature of the passage. Its scale contains every Semitone of the said compass, except C sharp in the lowest Octave, which

is difficult on the common Hautboy. It is one of the most useful wind instruments for Concerts, because it can be used with a good effect in more Keys than the Clarinett.

The *Clarinett* begins from E a second below the F clef, and its Compass is about three octaves, or for Solo Players some notes more. Its scale contains every Semitone in the said Compass. But to produce its best effect, it is in general used in no other Key but C and F. If therefore it shall be used in any other Key, a Clarinett is used which stands a note or more higher or lower than Concert Pitch. In C or F therefore, a C Clarinett is used; in B flat and E flat, a B flat Clarinett; in A and D, an A Clarinett. D Clarinets, B Clarinets, and G Clarinets I have also heard of, but I believe they are seldom used.

N. B. a C Clarinett is: when its C is equal in pitch to C of other instruments; a B flat Clarinett, when its C is equal to B flat of other instruments, &c. If therefore a piece is set in F, it is calculated for the C Clarinett, and written in F as usual. But in E flat, it is calculated for the B flat Clarinett; and as that stands a whole tone *lower* than C, the piece must be written a whole tone *higher* than E flat, or in F. A piece in D consequently is calculated for the A Clarinet, and as that stands a third lower than C, it is written a third higher than A, or also in F. Exceptions from the above can only be made by those who are perfectly acquainted with the Clarinett.

The *German Flute* begins from D, a second above the C clef, and its compass is two octaves, or for Solo Players, a few notes more, according to the passages in which they occur. It contains every semitone in the said compass, and is of the same general use as the Hautboy, though not without regard to the particular qualities of both these instruments.

The *Bassoon* begins from B flat, a twelfth below the F clef, and goes as far as F an octave above the said clef, or for Solo Players a third or fourth higher. Its scale contains every Semitone in the said compass; and this instrument is of the same utility for Bass passages, as the Hautboy is for treble passages.

The *Serpent* begins from C, two octaves below the C clef, and is set in general no higher than G, a twelfth above. But a person who knows how to manage it may produce B flat, a second below the said C; and Solo Players may go a good deal higher than the above compass. Its scale also contains every semitone of the said compass.

N. B. Its sounds are equal in pitch to those of the *Violono*, or an octave lower than what they are written.

The *Trumpet* produces as natural or easy sounds, those I have shewn in my Essay on Harmony, at Chap. I, § 2, under the ratios $1, \frac{1}{2}, \frac{1}{3}, \frac{1}{4},$ &c. to $\frac{1}{16}$; but according to our modern diatonic chromatic Scale, its scale must be considered as thus: G, (an octave below the G clef,) C, E, G, C, D, E, F, G, A, B, C. In *Solos* for the Trumpet, B flat, (a third above the G clef,) and F sharp, (a seventh above that Clef,) may also be used; and what other intervals are practicable, requires a particular knowledge of that Instrument.

The *French Horn*, has exactly the same natural Scale as the Trumpet; but as it gives every note an octave lower or more grave than the Trumpet, it is also more manageable than that instrument, and therefore *Albrechtsberger* gives the following Scale for the French Horn: viz.

The *first* Horn: C, (a fifth below the G clef,) E, F, F sharp, G, and then every semitone upwards.

The *second* Horn: C, (a fourth below the F clef,) E, F, F sharp, G, A flat, B, C, D, E flat, E, F, F sharp, G, (on the G clef line,) and then every semitone up to the Octave or Ninth of this G.

But though all the above intervals may be practicable for Solo Players, yet it requires a particular knowledge of the Horn, to discern in what passages each of them is good, and which are calculated to be held on with certainty or not.

The *Trombono* must be considered as that for the *Bass*, for the *Tenor*, and for the *Alto*. The Bass Trombono begins from G, a seventh below the F clef, and produces every Semitone up to C, the eleventh of the said G. The Tenor Trombono begins from A, a tenth below the C clef, and produces every semitone up to the fifteenth above. And the Alto Trombono begins a third higher than the Tenor one, producing also every semitone up to the fifteenth above. From these scales it follows, that Trombones are particularly useful in those full harmonies by plain notes, where the Trumpets and Horns are not sufficiently calculated to produce the chromatic intervals.

§ 4. The above instruments are in general written in the following Clefs, viz :

The Violins, German Flutes, Hautboys, Clarinets, Trumpets, and French Horns, are written in the *G clef*, placed on the second line from below. But where the Clarinets go too low for that Clef the passage is set an octave higher, with the word *chalumeaux* over or under it, which denotes that it shall be played an octave lower than what it stands. And if the second Horn goes too low, the Bass clef may be introduced in its line, or the notes may be written an octave higher, and the words *in the lower octave* be set to them, in the same manner as *chalumeaux* to the Clarinett notes.

The Viola and Alto Trombono are written in the *C clef*, placed on the third line from below ; and the Tenor Trombono in the same Clef, placed on the fourth line from below.

The Violoncello and Violono, and the Bassoon, Serpent, and Bass Trombono, are written in the *F clef*, placed on the fourth line from below. But where the Violoncello goes too high for that Clef, the Tenor clef, or even the Violin clef is substituted in its line as long as required.

§ 5. The *second* particular pointed out in § 2, is: the *nature of the Sounds* of every particular Instrument. In regard to which there must be considered, whether they are *continuing* or *ceasing* ; *loud* or *soft* ; *harsh* or *mild* ; *grave* or *acute*.

1. *Continuing* sounds are those which do not diminish in strength, as long as they are held ; such as those of the Organ, the other Wind Instruments, and the Bow Instruments. *Ceasing* sounds therefore are, those of the Harpsichord or Piano Forte, the Harp, the Guittar, and the Bells.

2. The *Loudness* or *Softness* of sounds, may in some Instruments be varied by the sort of performance, like as on the Violin or Violoncello, the Piano Forte, the Harp, and other Instruments ; yet the natural sound of the Trumpet, Trombono, or Bugle Horn, is louder than that of the French Horn ; that of a Serpent, louder than that of a Bassoon ; and that of most wind or bow instruments, louder than that of a moderate Piano Forte.

3. *Harsh* in sound, are the Serpent and the Trombono ; *milder*, the Trumpet, Hautboy, and Bassoon ; and *mildest*, the Clarinett, French Horn, and German Flute. And the instruments which can be humoured more than the above, into all sorts of effects, are: the Violoncello, Violin, Piano Forte, and Harp ; but above all, a fine large Organ with a good Swell may be used so as to produce many different effects.

4. *Grave* in sound are: the Violono, the Serpent, the double Bassoon, and the French Horn, all of which give their notes an octave lower than what they are written ; and *acute* in comparison to the said instruments, are those which give their notes in that octave in which they are written, such as the Trumpet, the Violoncello, and the Bassoon.

§ 6. The

§ 6. The *third* particular mentioned in § 2, is: the harmonious and melodious *passages*, for which every particular Instrument is calculated. In regard to this, the Organ is best calculated for full harmonies, and such fingering passages which require continuing sounds; the Piano Forte also for fullness, but for such passages which are enlivened by the sort of touch, and the encreasing or decreasing strength that is produced by it; the Violin, Viola, and Violoncello, are calculated for less fullness of harmony than Keyed Instruments, but for more fingering passages than the Piano Forte, and for the highest degree of tasteful and delicate expression. The Trumpet is calculated more for short and pointed notes than the French Horn, and this latter instrument more for holding notes than the former. The Flute, Hautboy, and Clarinett, are most calculated to imitate human treble or alto Voices, though with those liberties their Compass and Execution allow; and the Bassoon, human bass voices, with the same liberties.

But all these considerations, added to the greatest knowledge of Harmony as well as the nature and qualities of the Pieces to be composed, cannot enable a Composer to write for every instrument passages that are particularly adapted to it, (that is to say, passages which shew the powers and qualities of an instrument to advantage, and yet are not awkward to perform on it:) if he is not himself a tolerable player on that instrument. This every composer knows from experience; and it is confirmed by the instrumental compositions of those Authors, who were great on one Instrument, but wrote obligato for others which they did not sufficiently know. If therefore a composer will write for Instruments he is not intimately acquainted with, he must aim more at the *effect* of the *whole*, than *passage work* for such instruments; but if he cannot well avoid attempting the latter, to consult a judicious player on such instruments, respecting the passages he intends to introduce.

B. OF THE COMBINATION OF DIFFERENT INSTRUMENTS.

§ 7. If two or more Instruments shall be introduced together in a piece or movement, there must be considered; first, which instruments *agree* together; and secondly, which produce the best *variety* in their combination.

§ 8. In regard to the said *first* particular, it is natural, that instruments of the *same* or a *similar* nature agree most; and that those of a *different* nature agree only in proportion to the greater or lesser *relation* between them. According to this observation therefore, Violins agree best with Violins, and Bow Instruments with Bow Instruments; or Flutes with Flutes, and Wind Instruments with Wind Instruments, &c.

But those Instruments which *agree most* will often agree *too much*, or so much that the passages of the one cannot be distinguished from those of the other, by which the best of their effect is lost; it is therefore necessary to aim at a judicious *variety*, between those instruments which shall be introduced together, being the second particular pointed out in § 7.

§ 9. The best *variety* is produced by a *regular intermixture* of a well agreeing and well connected instruments; and this requires either an *equal number* of the different instruments which shall play together, or a good *proportion* between their *unequal* numbers.

By an *equal* number of combined instruments, I understand: when the piece is written for no more instruments of one sort than of another, e. g. for one Violin, one Tenor, and one Bass; or for two Violins and two Basses. And by an *unequal* number: when it

is set for more instruments of one sort, than of another, e. g. for two Violins, one Tenor, and one Bass.

But as I have said in this §, that a regular combination of instruments requires also a proper *connection* between them, it follows: that the above combination of two Violins, (being Treble instruments,) and two Basses, is not so good as if a Tenor had been introduced between them; because Trebles and Basses are not so well connected, as Trebles, Tenor, and Basses.

And respecting the said good *proportion* between the unequal number of different instruments, it is necessary: that if there are more of one sort than of another, the greater number should be of such a nature as not to overpower or obscure the lesser number. One of the best combinations of instruments therefore, according to this observation, is: two Violins, a Tenor or Viola, and a Bass or Violoncello. And more useful varieties for Trios, Quatuors, or any other sort of musical pieces, will follow from what I have said, so that I need not farther enlarge upon this subject.

II. *Of certain Sorts of Instrumental Music in particular.*

A. OF THAT FOR AN ORCHESTRA.

§ 10. Music for an Orchestra is that, which is set for *most* or *all instruments* required for a Concert, and calculated for more than one performer to every part, in those passages called *Tuttis*.

It may be set without formal Solos, as in Symphonies; or with intermixed Solos, as in Concertos; or with added or intermixed Vocal Parts, as in Operas, Oratorios, single Songs, or other vocal pieces. As I have treated of all these pieces before, and have also shewn the distribution of the harmony between the several parts, (see Chap. III, § 13,) and what is to be considered in regard to the Nature, Relation, and Variety, of the Instruments which may be used in an Orchestra, (see from § 2 to § 9 of this chapter,) I need only add here some Remarks respecting the following two particulars which I have not yet sufficiently touched, viz: *first*, what Harmonies, Melodies, and Passages, are proper for an Orchestra; and *secondly*, what combinations of Instruments are good in the whole, as well as in particular Passages.

§ 11. Respecting the *Harmony* which is proper for an Orchestra, that is to say for *Tuttis* in which all or most Instruments and Performers are employed, it is natural: that the more it is plain, and the less complicated or divided into quick and delicate harmonious progressions, the better it is. For, the music of an Orchestra has upon our ears an effect, similar to that which a grand Picture has upon our Eyes: and both require to be heard or viewed at some *Distance*, if the effect of the whole shall not be lost. A snow that distance requires more *grand* varieties of Shades, Lights, Colours, and Figures, in the said sort of paintings, than what would be proper in a small picture, calculated to be looked at close by; so it requires also grander and more distinct harmonies and modulations, in the musical pieces in question, than what would be proper for those coming under the denomination of Sonatas, (See Chap. II.) But as a grand Picture is also executed with larger brushes, than a delicate one or a miniature, and consequently is composed of larger and more bold *Strokes* than the latter; so a piece for an Orchestra even resembles it in that respect, for it is performed by at least several players to each part, and consequently with

with heavier sounds than those of a high finished Sonata or Quartett, and its harmonies must be calculated accordingly.

But in those passages where only a few single Instruments relieve the Tutti of the whole Orchestra, the harmonies and harmonious progressions may be more delicate, and similar to those of pieces comprehended under the denomination of Sonatas; in the same manner as some of the most distinguished parts of a picture are also finished with more nicety than other parts.

That a harmony can be very plain, and proceed as it were by manly strides, and yet be exceeding *rich in modulation*, and productive of the finest effects, appears from almost all the Overtures, and particularly from the Chorusses of *Handel*, and will require no demonstration.

From the above observations respecting Harmony, the qualities of *Melodies*, and melodious *Passages*, proper for Orchestra Pieces, will also follow. For, in both it must be considered that every part is to be performed by more than one Player, and that consequently all those melodious niceties, and all those quick figurative passages, which cannot be executed in the greatest perfection by persons playing together, are lost, or even produce a confused effect. This might be easily proved, by having some of *Haydn's* grand Symphonies, written for such able Performers to every instrument, and for such great Leaders, as there are found in the principal concerts of this Metropolis, performed in an indifferent manner. For as they are in many Harmonies, Melodies, and Passages, sublime and finished to a high degree of nicety, they cannot but lose more in effect, by a deficient performance, than less intricate and yet good pieces.

§ 12. The *second* particular mentioned in § 10, is: what *Combinations of Instruments* are good, in the *whole*, as well as in *particular Passages*, of a Piece for an Orchestra. Of this I shall endeavour to speak here.

1. In the *whole*, the four *Principal Parts* of modern pieces for an Orchestra are: The first Violin; the second Violin; the Tenor, or Viola; and the Bass, or Violoncello and Unison. Of these the Viola is generally written as Primo and Secondo, but both in the Unison, in all places, where not a sort of Solo passage renders the distinction of a first and second Tenor necessary. The said principal parts are expected to be doubled, in proportion to the number of other parts which shall be introduced with them.

The *Wind Instruments* which may be used in an Orchestra increase from the softer or milder, to the louder and harsher ones, till they are all united in the grandest Orchestra; but in general they are introduced by *two* and *two*, such as two Trebles and two Basses.

The first class of wind instruments therefore, which may be introduced in a small Orchestra, are: two German Flutes, and two French Horns; and instead of the Flutes, Hautboys may also be taken.

To the above may be added as a second class, two Hautboys, and two Bassoons; or the first class may also be omitted, and this second only be introduced.—N. B. Instead of the Hautboys or German Flutes, Clarinets may also be used, according to circumstances, or also with them, if the Basses are sufficiently doubled. A third class comprehends two or three trumpets, and two or three Kettle Drums.—N. B. Though the latter are no Wind Instruments, I mention them here as the usual support of the Trumpets.

As a fourth Class, one, two, or three Trombones, may be used, so as to take the principal notes of the harmony in Tutti; and a Double Bassoon, and Serpent, may be added to the Bass, to give the whole a sufficient support.

• How the Harmony may be distributed among all the said instruments, I have shewn in Chap. III, § 13.

2. In *particular passages*, any *two* equal instruments, or any of the said classes of *four* instruments, or also any *single* one of the above Wind Instruments, may be introduced as Solo, or in a predominant passage, in the following manner, viz:

Two Flutes, or two Hautboys, or two Clarinets, or two Horns, or two Trumpets, or two Bassoons, alone; or any two of them, with those two placed above in the same class with them; or also, any two of one class, with two of such another class, which are neither too much like them, nor too different from them. According to this last remark, two Flutes and two Clarinets would be too much alike; and two Trumpets and two Bassoons, too different from each other.

The above principles I hope the diligent Reader will be found attended to, in the Scores of all great Composers.

B. OF PIECES FOR A MILITARY BAND.

§ 13. The noble sort of music in question, differs from other music in being calculated chiefly to be played *out of doors*, or in the open field. I shall endeavour to speak of it, first *in general*; and secondly with regard to the particular sorts of *pieces* used in it.

§ 14. *In general* I shall consider: *first*, the distribution of the Harmony among the different instruments; and *secondly*, the use that may be made of the different Instruments.

1. The *distribution of the harmony* among the different Instruments, might in all respects be like that for an Orchestra, of which I have spoken in Chap. III, § 13, if a military band had always four principal instruments, of an equal or proportional strength, like the two Violins, Tenor, and Bass, of an Orchestra. For, then the two Clarinets or Hautboys might take the first and second, and the two Bassoons the third and fourth part of the Harmony; and the other parts might be added to them in the unison or octave, or by selecting only those notes of the harmony, which can be doubled most according to what I have said in my Essay on Harmony, Chap. III, § 4.

But, as in general a larger band has the two Clarinets doubled, the first Bassoon single, and only the second Bassoon, supported by a Serpent, which renders the first Bassoon unequal in strength to the other parts, it requires a good deal of Knowledge and Judgment to support the first Bassoon with the Horns, in such a manner, that its part may be heard as well as the other parts. For, as the Horns should as much as possible have parts different from those of the other instruments; and as also they do not naturally produce every Interval, the said manner of letting them support the first Bassoon is not so easy as it might at first appear.

The above difficulty may be overcome by making the harmony consist but of *three* principal parts, so that the two first parts are played by the Clarinets, and the third part by both Bassoons in the Unison or in Octaves. In this case the Clarinet parts may be doubled or supported with Hautboys or Flutes, and the Bassoon part with a Serpent; and the Horns and Trumpets may be added in the same manner shewn above in this section, but so as to give the harmony an effect equal to that of four or five principal parts. This distribution of the harmony therefore is the easiest, and yet it has a good effect, because it renders the Bass more supporting to the other parts than the above first distribution; and it also shews the Horns and Trumpets to more advantage than the former distribution.

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All the above must be understood of the *Tuttis* of a military piece only; for in those passages where one or two instruments shall be introduced with *Solo* parts, the distribution of the harmony may be varied in different manners, according to what I have said in Chap. III, § 13, No. 3.

2. The use that may be made of the different *Instruments*, follows from what I have said above in this section, and in § 12. For, in *Tuttis* the three or four *principal* parts of the Harmony should be given to the most perfect Instruments, being Clarinets, Hautboys, Flutes, Bassoons, and the Serpent; and the *filling* parts to the Horns and Trumpets, with the addition of Fifes, Drums, and Cymbals, where it is required. But in *Solos*, any one Instrument, or any two which properly agree according to what has been said in § 7, & *seq.* may take principal parts, and the others may accompany them, so as not to overpower them.

Respecting the latter, or Solos, I have found, that when there are in a Band some Players of extraordinary abilities, they will now and then perform parts which were not written for their Instrument. This may properly be done only in those cases, where the original and the substituted Instrument are of a similar nature, that is to say, calculated to execute the part in the *same octave*; but a Bassoon or French Horn cannot properly take an upper part, and perform it an *octave lower*, if the accompaniments are not originally calculated, or altered for that purpose.

§ 15. *The Pieces* which are set for a Military Band, may be divided into *Pieces of Duty*, and *Occasional Pieces*.

1. Under the *former* I comprehend: The *March*, the *Quick March*, and the *Troop*.

A military *March*, is a piece, calculated to mark the steps of Infantry, when marching in Parade; and at the same time to afford an agreeable entertainment to the hearers. Its character is or ought to be Boldness and Grandeur, without Wildness or extravagant modulation. It is generally written in four Crotchet time, but marked with a C and a down-stroke through it, to shew, that it consists but of *two times* in a Bar like $\frac{2}{2}$, (see my Essay on Harmony, Chap. XI, § 8, b;) and in marching it requires *two steps* to a bar. It has originally been composed but of two Sections, each of eight bars; but at present it is written of three or four sections, as well as of twelve, sixteen, or even more bars in a Section; and the Plan for it must be made according to Chap. I. If Marches are composed for other purposes than the above, such as for solemn or joyful Scenes on the Stage, or as Dead Marches, they must be particularly calculated for the Occasion.

A *Quick March* is a piece, calculated to mark the common walking step, and thereby also to entertain the hearers. It may be written in $\frac{2}{4}$ or $\frac{6}{8}$ time, and consist of two, three, or four Sections, from eight to sixteen bars; and it must be played so as to take two of the said steps in each bar. As it is played in marching, it ought to be easy, and consist of simple but bold Passages and Modulations. Cotillions, or Country Dances are often used for the Marches in question, when they are played no faster than the Step permits.

A *Troop* is that piece, with which a Military Band alone marches up and down before the front of its Corps, on the Parade. It consists of an Introduction, and the Troop or Marching Piece itself. The *Introduction* generally begins with a Tutti of a few slow notes in any Measure, and then continues with short Solos and Tuttis, and with occasional changes of the Movement and Measure, through about eight, twelve, or sixteen Bars, when it concludes with a Pause. The *Marching Piece* may be written in $\frac{2}{4}$ or $\frac{6}{8}$ time, but must be played so as to take *two slow steps* in a bar. It may be of two, three, or four Sections, of eight, twelve, or sixteen bars each; but the latter only when it consists of two Sections,

as

as otherwise it would become too long for the purpose. The whole of it, but particularly the Introduction, is calculated to shew the Powers and Effects of the Band, and as there is great attention paid to it, it affords the Composer a good opportunity to shew his talents as harmonist, and his judgment in the introduction of the various Instruments.

2. By the *latter*, or the *occasional pieces* mentioned at the beginning of this section, I understand those, which are played to fill up some intervals in the time of duty, or on other occasions, I should have nothing to say respecting the pieces in question, but that they may be set of any sort and form, as fancy and opportunity will require and admit, if it was not for one observation which I beg leave to make, viz: that I have not yet found any collection of the pieces in question, expressly calculated for Sundays. For, though it would be imprudent to arrange *sacred* pieces for so public an occasion as the Parade; yet I conceive that fanciful Adagios, Fuettas, and other entertaining pieces, which have not been composed for the Stage, for Dances, or as Songs, would equally entertain most hearers, and less offend some, than the said latter pieces, which now and then are played among the others, because they are not separated from them. The pieces in question therefore deserve the attention of those who compose for military Bands, or who choose the music to be played by them.

C. OF PIECES FOR THE ORGAN.

§ 16. A good and large *Organ* is the grandest and most important musical instrument hitherto known, because it is calculated to produce the effects of many single Instruments, as well as of such instruments playing together. Writing for it therefore, so that its powers are shewn to the best advantage is one of the most valuable branches of musical composition.

§ 17. The qualities required in true *Organ Pieces*, follow from the nature of *Organ Sounds*; from the temperament of its *Scale*; from the construction of its *Fingerboard*; and from its different *Sets of Keys*. These particulars therefore I shall endeavour to speak of in the following sections.

§ 18. With regard to *Organ Sounds*, we find that they *continue* with *equal strength*, as long as the Key is held down; but that they may be *varied* in strength, acuteness, and the sort of tone, by Stops.

From the *former* of these qualities, or their continuance with equal strength, it follows: *first*, that the Organ is very much calculated for playing with long and holding notes; *secondly*, that it is not calculated for those passages, which obtain life from the softer or harder, encreasing or decreasing, touch and pressure of the Finger. Yet both these remarks do not preclude from Organ Pieces such figurative melodies, which can be executed with nicety, and do not require the said humouring touch of the finger.

From the *latter* of the above mentioned qualities, or that Organ Sounds may be varied in strength, &c. it follows: that passages, which are proper for the Organ in general, are not equally good for the different varieties of its Stops. For, some are more calculated for a *full* Organ; others more for less strong but *prompt speaking* stops; and still others more for Flutes, Reed Works, or other *particular* combined or Solo Stops. And under all the above considerations there also depends much upon the *acuteness* of the Stop for which the passage is calculated; as some are better for a *sixteen foot* stop, others for an *eight foot*, &c.

N. B. Respecting the terms sixteen foot, eight foot, &c. I must observe: that in Germany any Stop of the same pitch or acuteness as the *Diapason*, is called an *eight foot stop*; those which give every note an octave lower or more grave than the *Diapason*, are called *sixteen foot stops*; every note two octaves lower than the *Diapason* makes a *thirty-two foot stop*; every note one octave higher than the *Diapason* makes a *four foot stop*; two octaves higher, a *two foot*; three octaves higher, a *one foot*; and a twelfth higher, a *three foot*. These denominations have been adopted according to the length of the largest pipe of some stops, in antient organs; but at present they denote only the above pitch of every Stop. According to them one says a Trumpet thirty-two foot, sixteen foot, eight foot, or four foot; instead of a Double Double Trumpet, Double Trumpet, Trumpet, and Clarion. I thought it necessary to give this little explanation of the above names of the stops, on account of those Readers who might meet with German Treatises of Music, where they are used. The names of every Stop in the large Organ at *Haerlem*, according to the above description, see in Dr. *Burney's* Present State of Music in Germany, &c. Vol. II. Page 306.

§ 19. The *temperament of the Scale* is the second particular mentioned in § 18. This ought to be considered in two respects, viz: first, whether it is *properly* tempered, according to the equal or a good unequal temperament, and after which; secondly, whether it is so *improperly* tempered, as it is still found in too many Organs.

A *proper* temperament I call that, which modifies the diatonic chromatic Scale so, as to render it *perfectly tolerable* in every Key and Mode. How this may be done I have shewn in my Essay on Harmony, Chap. I, § 5, & seq. If it is thus tempered according to an *equal* distribution of what one calls its imperfection, pieces for it may be set in any key with nearly the same effect; though the acuteness makes also a little difference even in an equally tempered instrument. But if it is tempered according to a good *unequal* distribution, a piece has a different effect in every Key, though it must sound tolerable in any; and the different effects it has according to *Kirnberger's* Temperament, I have shewn in the quoted place. The same considerations are required in composing for Stringed Keyed Instruments; but as their bad temperament is not so striking as that of the Organ, I speak of the Organ in particular.

An *improper* temperament I call that, in which the imperfection, which arises when the whole Scale is tuned by perfect Fifths and Octaves, is *not sufficiently distributed* among the different Keys. That this temperament frequently arises from tuning fifths more sharp than perfect, I have also observed in the place quoted above; and how horrid it renders even the perfect Triad in some Keys, must have been felt by every person who attends to music. In regard to this temperament, (which, as I have before observed, is still too frequently met with,) every Organ Composer should write like a Beginner, who when he modulates towards many Sharps or Flats, cannot find his way through them, and therefore avoids them.

§ 20. But when the Organ is tuned properly, the construction of its *Fingerboard*, mentioned in § 17, or in other words, *what is applicable* in every Key, comes also into consideration. For, what is applicable in E, is seldom so in E flat, or in F; except the passages be very simple. And equally so it is in other Keys.

§ 21. The three particulars mentioned above in § 18, 19, and 20, have been attended to in *Sebastian Bach's* work, entitled *Wohl temperirtes, Clavier*, (well tempered Harpsichord, or Keyed Instrument in general,) consisting of twice twenty-four Preludes and Fugues, or

two in every major and minor Key. Every Prelude and Fugue may be considered as a Sonata of two Movements, each of which can be used as a piece by itself. This most ingenious, most learned, and yet practicable work, is so highly esteemed by all who can judge of it, that as it is grown scarce, I intend to offer it to the public analyzed. The first Prelude and Fugue of it, see at Plate LII, & seq.

§ 22. The fourth particular mentioned in § 17, is: the different *sets of Keys* of an Organ; and these may be divided into *Manuals* or *Pedals*. The former are those which must be played on with the Hands; and the latter those for the Feet.

As Pedals are still as far as I know not very frequently met with in this Country, I will endeavour to shew their nature, and the use that can be made of them in Organ Music.

§ 23. A set of Pedals should contain at least *two complete octaves*, viz: from the gravest C to its double octave, and have its separate stops, like a set of Keys independant of the others. But in new Organs they are often found to go a third or fourth higher than two octaves.

The *Use* of Pedals is: *first* to supply the place of a Double Bass, without which a grand Organ has as poor an effect, as an Orchestra without double basses; *secondly*, to carry occasionally some obligato passages, or even a whole obligato part.

§ 24. That the want of a supporting or *double bass* is felt by almost every Organ Player, who has no Pedals to make use of, appears from the methods which are but too frequently adopted to supply its place. For, Organ Pieces are not only met with, in which the left hand has almost throughout to play in Octaves, or with rumbling basses of broken chords; but one particularly unharmonious and melodious Bass Grace, (being that of holding the lower semitone down with the Bass note, instead of a Beat on it,) seems to have been invented for the purpose of rendering the Bass more strong than otherwise.

But playing in *Octaves* prevents the left hand from executing fluent melodious passages, as well as from taking a middle part; both of which is very material in good organ playing. Basses by *broken chords* are also very injudicious in organ music in general; because, first they bring the harmony too closely together in the lower parts, which is contrary to what I have said in my Essay on Harmony, Chap. III, § 5; and secondly they also prevent the left hand from playing one or two melodious obligato parts, which is one of the greatest beauties in organ playing. And the above mentioned *Bass Grace*, or a note and its sub-semitone held down together, cannot have a good effect upon a musical ear.

§ 25. An example of an organ piece with a mere supporting bass for Pedals, see at Plate LVI, & seq. *Allegro* by Hæfslér. The places where the Pedals fall in, either by single notes or in octaves, are pointed out. But the Pedals should have a sixteen foot stop if the Manuals have but eight foot stops; and if the Manuals have sixteen foot stops, the Pedals may have a thirty two foot one if the Organ contains it, or otherwise also sixteen foot stops. See the N. B. under § 18.

From the above piece it will follow in what manner the Pedals may come into *Bach's* Prelude and Fugue at Plate LII, and LIV.

§ 26. The second sort of use that may be made of Pedals, as mentioned in § 23, is: to carry occasionally some *obligato passages*, or even a whole *obligato part*.

A small specimen of the *former* sort see at Plate LVIII, *Spiritoso* by Hæfslér. The short Solos

Solos which are to be played on the Pedals only, and the places where the Pedals join in the Tuttis, are marked as in the preceding example; and the Pedals should also have a double bass stop, as I have said in the last section.

N. B. This and the preceding example are taken from *Hæfslers*'s Small Organ Pieces, first set; the whole making three sets of twelve pieces each.

An example of the *latter* sort, or of a piece with a whole *obligato part* for Pedals, see at Plate LVIII, *Trio* by *Sebastian Bach*. This piece is taken from the said great Author's collection of Organ Trios, and is calculated to be performed by one Person, on two sets of Manuals, and the Pedals. The Manuals should have stops different in sound, but of equal strength, and the Pedals a Double Bass Stop, but the latter should also not be too strong for the former. That pieces of this kind, when properly performed, exceed every thing else in the art of Organ playing, will require no demonstration. To hear the effect of this Trio on an Organ with two sets of Keys, but without Pedals, it may be played by two performers as thus: the Bass and the Treble by one performer, on one and the same set of keys; and the middle part by another performer on a second set of Keys. This distribution of the parts is better than playing the two lower, or the two higher parts, on the same set of keys, because the parts cross in some places, or run one into another, by which they would not remain so distinct as in the proposed distribution.

§ 27. But Pedals are used not only to carry an *obligato Bass*, but also an *obligato middle* part. This is often done in giving out the melody of an Hymn or Psalm Tune, on two sets of Manuals and Pedals. For when the melody has been carried through the treble with the right hand, and the Organist will shew his abilities, he draws for the Pedals no larger but four foot stops, (see the N. B. under § 18,) but a tender Reed Stop among them, and then plays the principal melody on the Pedals, which, as the stops make it sound an octave above the Diapason, renders it a middle part. The bass then is played with the left hand on a second set of Keys.

In the same manner as carrying the principal melody by the Pedals, as said above, it is also done with the left hand on the second set of Manuals, so as to make a middle part; when the Pedals carry the Bass accompaniment. And also in the same manner as the Pedals may carry the melody as a middle part, they may carry it as a Bass Part, both which will require no demonstration.

In the abovementioned sorts of giving out a Psalm Tune to a Congregation, the accompaniments to the principal melody, or Plain Song, are made to consist of such figurative *obligato* melodies, imitations, and double counterpoints, as are most adapted to the character of the Text to be sung. And when the Organ has three or four sets of Manuals besides the Pedals, the Introduction to the chief Melody, and the Interludes between its different Strains, are sometimes made on other sets of Keys than the Accompaniment to it.

§ 28. That regular Organ Trios may be composed for *one Set of Keys*, I have endeavoured to exemplify by my Fugue for three hands, at Plate XVIII. But the said piece may also be performed on two sets of Keys, in the same manner as I have shewn under *Bach's* Organ Trio in § 26.

§ 29. The last particular I have to mention respecting Organ Pieces, is the use of the *Swell*. That very excellent effects can be produced with it, we have heard in the performances, and may still find in the Compositions of *Stanley*. But nothing can be more injudicious, than to use it almost perpetually, and without any reason, as some Organ Players

Players do. For then it produces very bad effects, and makes the Organ sound as if it gets faint, or like a person who sings when he is out of breath.

CHAPTER XII. OF STYLE AND NATIONAL MUSIC.

§ 1. In Chap. I, § 20, I have mentioned, that attention must be paid in composing a musical piece, to the particular *Place* and *Occasion* for which it is intended; and of this I shall endeavour to speak a little more in the present Chapter.

§ 2. The *Places* for which music is composed, are in general divided into the *Church*, the *Chamber*, and the *Theatre*; to which I add the *open Field*. As each of the said places requires a particular manner of composing for it, that manner is called a *Style*, and consequently there ought to be known what is the Church Style, the Chamber Style, the Theatrical Style, and Open Field Style, with all their branches.

I. Of the different Styles of Composition.

§ 3. The *Church Style* is the manner of writing properly for the Church, or other places of Divine worship. The pieces that are set in this style are: the Plain Song and Figurative Pieces.

1. The *Plain Song* comprehends the melodies of Hymns and Psalms, with their harmonious accompaniment. One of the first rules of the Antients respecting these pieces has been: that they should be set in one of the ancient ecclesiastical Modes, of which I have treated in my Essay on Harmony, Chap. XVIII. And this rule has been still attended to by *Sebastian Bach*, who in other cases has so boldly and successfully broke through the limits of unnecessary rules, for most or all his Catechism Hymns are written in the said modes. And *Rousseau* in his Dictionnaire de Musique, Artic. *Plainchant*, is also still of the same opinion. But as these modes are become so much out of fashion in modern music, that it can hardly be expected any thing will at present be composed in them, an Author should only know and consider the meaning of the above Rule, which was: that none but the most *plain* and most *solid* harmonies and melodies ought to be introduced in the pieces in question; and that all the luxuries of vain modulation, melodious graces and passage work, which do not support but interrupted votion should be so carefully avoided in them, as if we were still limited to the imperfect scales of the Antients. And to this I must add an observation by *Burmann*, which *Kühnau* gives at the end of his Psalmody (Choralbuch) in four parts, viz: that the principal reason why modern compositions of Psalmody have in general a poor effect in comparison to antient ones, seems to be, that the Antients have written with more truly religious feelings than modern Composers.

But it is not only the Hymn or Psalm Tune itself, which should be properly composed, and performed when sung; it is also the introduction to it, or the Prelude before it, and the Voluntary after it, which should be played in the Church Style, or with such harmonies, melodies, and Passages, which are adapted to the sacred Place as well as the Sentiment of the Hymn and the Sermon.

2. The

2. The *figurative* pieces which are composed for the Church are either Services, Anthems, Motetts, Cantatas, and similar vocal pieces; or mere Organ or Instrumental pieces. If both sorts shall not be unfit for a place of Divine Worship, they ought also to be written in a far more solid style, than similar pieces for other occasions; and with true feelings for religion and the sacred places of Divine Worship; as well as theatrical pieces must be written with lively feelings for the objects to which they shall be adapted.

In the figurative pieces in question may be included *Oratorios*, as a medium between Church Music, and Theatrical Music. Of these *Handel* has given a number of inimitable patterns, which are in most instances truly *solemn*, and fit to be used at sacred places.

§ 4. The *Chamber Style* is the manner of writing properly for Concerts, and for private practice and amusement. The pieces that are written in this style, are all those which come under the denomination of Sonatas, and Concertos, according to Chap. II. and IV; and those Symphonies which are no Overtures to sacred or theatrical pieces. Also those vocal pieces which are neither sacred nor dramatical; such as Catches, Glees, Bravura, or other Songs, vocal Duetts, Tercetts, Quartetts, or even Chorusses.

In the Instrumental pieces written in this Style, one of the principal qualities is: to shew the abilities of the Composer and Performer, and thereby to entertain both the Performer and Hearer. Therefore all sorts of modulation, and of passages which are not irregular or injudicious, may be introduced in this style.

In the Vocal pieces written in this Style, no other but the *general* rules given in Chap. X. need be observed. For all those rules which relate to the nature of sacred, or of theatrical pieces, do not concern the pieces in question.

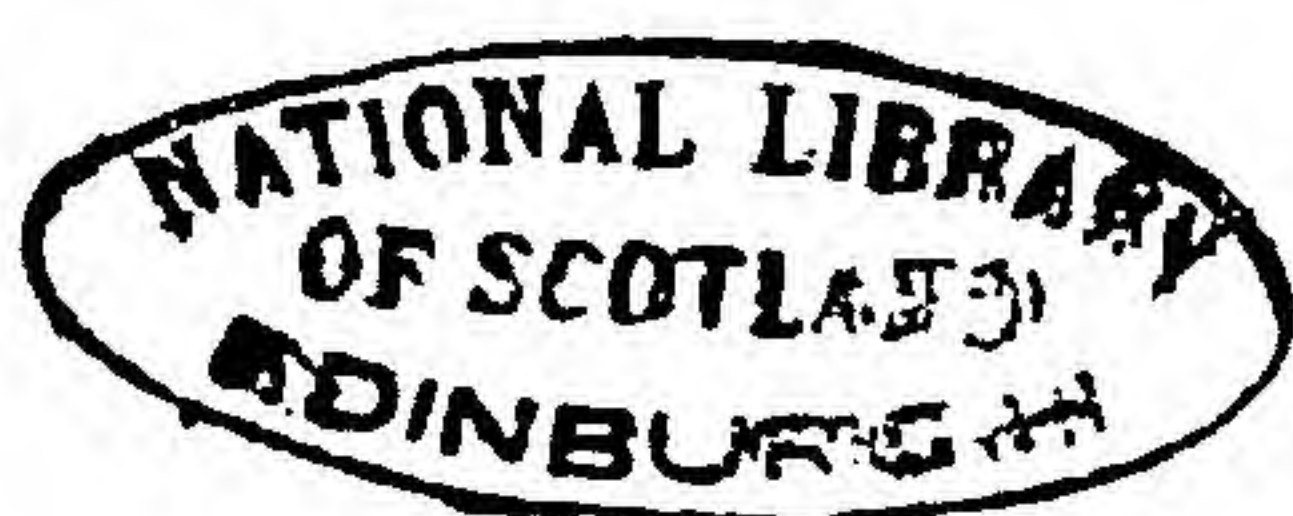
§ 5. The *Theatrical Style* teaches to write properly for the Stage; and as theatrical pieces consist not only of Operas, but also of Pantomimes and Dances, all the music belonging to them must be written in this Style. The principal quality of it is: that the music must as much as possible express, not only the *character* of the Text or Action to which it is set, but also the *action* itself. Some hints respecting the means by which this may be effected, see in Chap. I, § 15. On a similar principle as theatrical dances therefore, all other dances should be composed, though with the difference, that the former must be related to the whole piece to which they belong, and the latter are independant of other pieces.

§ 6. Pieces for the *open Field* require the fourth sort of the Styles mentioned in § 2. They comprehend Military Pieces, Hunting Pieces, Water Pieces, Serenatas, and similar pieces calculated to be played in a Forest, a Garden, or (as it is the custom abroad,) under the Window of an esteemed Person, or Friend. The former, or Military Pieces, I have spoken of in Chap. XI, § 13, & *seq.*; and the latter require each their particular characteristics, according to the Purpose for which they are set, which will require no demonstration.

§ 7. The *second* particular mentioned in § 1, is the *Occasion* for which a Piece is composed. And here it must be observed: that under each of the above Styles a piece can be composed for different occasions as well: as also, that pieces composed in one of the above Styles can be intermixed with those in another Style.

Respecting the former we know, that an Opera may be tragic, serious, comic, or of a mixed character; and respecting the latter, that in a Concert, Pieces may be introduced which have been written for the Church, the Theatre, or the open Field. It is therefore necessary:

D D



necessary: first, to know how to write according to each of the above Styles; and secondly, how to choose pieces of different Styles so, that when they are introduced one among the other, the contrast may not be too striking. This last is particularly necessary in those Concerts called miscellaneous ones.

§ 8. The different Styles mentioned above, with their varieties, may also be considered as the *antient*, and the *modern* Style of each sort; the Style, or better the Manner, of different *Composers*; and the Style that is used by different *Nations*.

According to the above, there is: first, the antient or modern Church Style, Theatrical Style, &c.; secondly, the Style of *Handel*, *Haydn*, and others that are great enough to claim their own original style; and thirdly, the Style of Italy, of Germany, of France, of England, or other Nations. Of the last, I shall endeavour to speak in the following sections.

II. Of National Music.

§ 9. By National Music I understand that *Style* of Composition, and those *Forms of Pieces*, which are peculiar to some particular Nation. On the former I shall endeavour to make such *general*, and on the latter such *particular* remarks, as I think most useful for the study of Practical Composition.

A. OF NATIONAL MUSIC IN GENERAL.

§ 10. The most musical Nations of the present age I suppose to be those mentioned in § 8, viz: the Italian, the German, the French, and the English; and what I have to observe respecting their different Styles of Composition is as follows:

The *Italian* Music in general is the most melodious, and most graceful; but frequently neglected in point of rich elaboration.

The *German* is in general the most rich and elaborate; but often neglected in point of soft flowing melodiousness.

The *French* seems in general to be the foremost in lively imagination, and brilliant; but often deficient in point of just harmony, and degenerated into mere passage work.

Though I cannot say to have found a particular national style of composition in *England*, where some of the greatest musicians of all nations reside, and where consequently all Styles are so much intermixed, as hardly to leave room for an original English style; yet the *Scotch* style is so much at home in England, that it may at present be considered as belonging nearly equal to both Nations; and this is to my feelings the most original, and a very energetic style, though in some collections of Scotch pieces which are rather ancient, we meet with modulations that are too hard and abrupt for modern musical ears.

The above observations I have made chiefly for the sake of drawing from them the following conclusion, viz: that the more a Composer endeavours to become acquainted with the good qualities of every Style, and the more he improves his own Style after them, without adopting also their faults, the better his composition will be. For, the Italian Style, enriched by good German elaboration, or the German Style softened by good Italian melodiousness, cannot fail to have a better effect, than each of the said Styles in the extremity of its national characteristics. And the same it is with all other national Styles; which I presume, will require no demonstration.

B. OF CHARACTERISTIC NATIONAL PIECES, IN PARTICULAR.

§ 11. The second particular which I have mentioned in § 9, is: those *forms of pieces*, which are peculiar to some particular Nation.

That

That most Nations have some *Dance Tunes*, or *National Songs*, of a particular Rhythmical Form, or with some particular Harmonious or Melodious turns in them, is well known; and I have been happy to learn from Dr. *Burney*, that he has collected them from all parts of the World where they could be found, which valuable collection I hope he will not be disinclined soon to present to the Public.

§ 12. The study of the said National Pieces, and their characteristics, has always been thought important for a young Composer, particularly by *Kirnberger*, who recommends it in his “*Kunst des reinen Satzes*,” Vol. I, Part II, Page 106. The reason of this is obvious. For, what renders most modern compositions so barren of Rhythmical characteristics, as well as Rhythmical varieties, but the neglect of all the national Dance Tunes, which were used in the compositions of the Antients, particularly at the Time of *Handel* and *Sebastian Bach*. And what can furnish a composer with more useful rhythmical varieties, than an intimate acquaintance with the characteristics of the said National Pieces, added to all the liberties he has besides, to invent such forms and varieties as he thinks proper? These being considerations of importance, I shall endeavour to give them a little more explanation.

Every national or other characteristic piece, may be written, either in its original Form and Character; or with some judicious liberties in the former, as well as the latter. A *Minuet* therefore, may be written either in its original form of a flowish Dance Tune, in two or four Sections of eight bars each, and with simple harmonies and melodies, calculated to mark the time, and suit to the graceful motions of the Dance; or in more and longer Sections, with any sort of Modulations and Passages, without or with Variations, and in a more lively Movement than what would be proper for a Minuet to dance by. In all the latter and more different forms, Minuetts are found in modern Symphonies, as well as in Sonatas; and in the latter they are sometimes introduced as the first, or also as the second, or last Movement.

In the same manner now as Minuetts, *Sarabands*, and all other characteristic or national pieces may be used either strictly, or with all the liberties mentioned just now, which furnishes a composer who is acquainted with them, with a great number of useful musical varieties, that are hidden from before those who are unacquainted with the said pieces. And to this must be added; that a composer who sometimes does not find himself sufficiently in a humour, or as it is generally called, inspired, freely to invent a movement of such a character as he should like it to be, can even assist his inventive Genius, by fixing upon some one or other of the pieces in question, and elaborating them in a manner or form in which he has not yet found them.

From what I have said in this section, I presume it will follow, that the study of characteristic National Pieces is by no means unimportant in the study of musical Composition; and I do not doubt, that if great Composers were to add to every piece they compose, a short account of the model or idea according to which they have formed the plan of it, like as Haydn has done to the last movement in his Op. 75, called *Presto in the German style*, and being a sort of a quick Waltzer, we should be able to trace many of their most successful elaborations, back to some of the Pieces in question. I shall therefore now endeavour to give a description of those I have most frequently met with; and introduce them in alphabetical order.

§ 13. The *Allemande* is a piece in common or $\frac{4}{4}$ time, in a moderate movement, and in a solid style. *Handel* has written a good number of them in his Suites pour le Clavecin, Vol. I, II, and III; most of which are full of imitations in the Fugue style, but otherwise like

like an *Allegro*, and of various lengths. They begin with a crotchet or three semiquavers *in arsi*, or at the lifting up of the hand.

§ 14. The *Bouree*, is a lively piece in common or $\frac{4}{4}$ time, of two times in a measure, and much resembles a Gavotte; but it begins with the last quarter of the measure, when the Gavotte begins with the last half or two quarters. It is generally written in Crotchets and Quavers, and performed a little lighter and more fluent than a Gavotte. Two examples of this sort of pieces stand in *Sebast. Bach's* Violin Solos without a Bass; the one being in $\frac{2}{4}$, and yet four crotchets in a bar, and the other in $\frac{2}{2}$. Another Example see in Handel's Overture in Pastor Fido, the last Movement.

§ 15. The *Ciaconne* or *Chaconne*, is a piece of moderate $\frac{3}{4}$ time, and the first crotchet is particularly accented, and commonly prolonged by a dot. *Handel* has introduced two of these pieces in the second Volume of his Suites, each being but one section of eight bars, but with a number of variations added to them. They seem to resemble the Saraband, but still differ from it in the said accent on the first crotchet, or rather prolongation of it, when the Saraband generally has the Dot after the second time of the measure; and they are also not of so serious a character as the said latter piece.

§ 16. The *Courante* or *Corrente*, is written in triple time, and *Handel* has introduced several in the said Suites in $\frac{3}{4}$, and one in $\frac{3}{8}$. They generally begin with the last quaver, or the three last quavers of the bar; and that in $\frac{3}{8}$, begins with the three last semiquavers. The movement of this piece should be moderate, but as its Style is imitative, and obligato passages are set in all parts, it should be performed with a firm touch, like Organ Pieces.

§ 17. The *Gavotte* is written in $\frac{4}{4}$ time, and begins with the two last crotchets of the measure. Its movement is rather quick, but as it is generally written only in Crotchets and Quavers, it ought not to be performed with that lightness, as if it was set in smaller sorts of notes. An Example may be found in *Handel's* Organ Concertos, Set. III, No. 5, the last Movement; and several shorter ones, in his Lessons, Book IV. Respecting the relation between a Gavotte and a Bouree, see § 14.

§ 18. The *Gigue* or *Jig*, is written in quick triple time of three or six times in a simple measure. Both sorts of measure are found written in Quavers, or Semiquavers; and both *Handel* has introduced in simple, compound, and double compound measures. A Gigue in simple triple time, see in Vol. II, of his Suites, Page 50; being in $\frac{3}{8}$. One in simple $\frac{6}{8}$ time, in Suite VIII, of Vol. I. One in compound $\frac{6}{8}$, in Vol. II, Page 20. One in double compound $\frac{3}{16}$, or $\frac{1}{16}$, in Vol. II, Page 28; being that, mentioned in my Essay on Harmony, Chap. XI, § 14, at the end. And one in double compound $\frac{6}{16}$ or $\frac{3}{8}$, in Vol. II, Page 31.

Respecting simple, compound, and double compound measures, and the characteristics by which each of them is distinguished from the rest, see the quoted Chapter XI, in my former Essay. The Character of Giges in all the above measures is mirth and cheerfulness; though I do not find it so much in the double compound, as in the simple, or simple compound measures.

§ 19. The *Loure* is a piece in $\frac{3}{4}$, of a slow movement and a pathetic or majestic character. It resembles the Ciaconne in having generally a dot after the first crotchet of a bar.

But

But it differs from the said piece, in beginning with the three last quavers of the measure, when the Ciaconne begins with the full bar; and also in requiring a flower and more marked performance than that piece. The only example of a Loure which I recollect stands in *Sebast. Bach's* Solos for a Violin without a Bass, and is in $\frac{6}{4}$; but *Sultz*er says of this measure when found in the pieces in question, that it must be considered as $\frac{3}{2}$. Yet according to what I have said respecting simple and compound measure, in Chap. XI, of my Essay on Harmony, these pieces might perhaps be also written in $\frac{6}{4}$ as compound $\frac{3}{4}$, without losing their character; and with regard to this observation the diligent reader may examine those Loures he finds in other works.

§ 20. The *Paffacaille* is written in $\frac{3}{4}$, and begins with the third crotchet. Its movement is moderate, and its character a serious Tenderness. It generally consists but of one Section of eight bars, to which variations are made. *Sultz*er mentions those in the Operas *Armide* and *Iffe* as celebrated in France; and one written in common time, which begins with the full bar, and consequently deviates from the above description, in two particulars, see in *Handel's* Suites, Vol. I, Suite 7.

§ 21. The *Passepied* is written in $\frac{3}{4}$ or $\frac{3}{8}$, and much resembles a Minuet; but its character is a little more lively than that of the latter piece, and it should be performed accordingly.

§ 22. The *Pastorale* is written in $\frac{6}{8}$, its character is rural innocence, and it much resembles the *Musette* of which I have not given a description above. Some Pastorales are found in *Shobert's* works for the Harpsichord, and a Musette see in *Handel's* Overture in Alcina.

§ 23. The *Polonoise* is a particularly characteristic piece in $\frac{3}{4}$ time; and its Movement like a majestic but fluent Andante, or Andantino. It deviates from the general rule respecting simple measure, in making every rhythmical cæsure, not on the first, but on the last time or crotchet of the bar, so that every bar is similar to a strain of three bars in $\frac{2}{8}$ time. It is generally written in two or four Sections, of six, eight, or a few more bars, like one, or two alternate Minuets. *Sultz*er gives a description of the other characteristics which are required in this piece, if it shall have its true national originality. An example see in No. 3, of *Handel's* twelve Grand Concertos.

§ 24. The *Rigaudon* is written in $\frac{2}{2}$, or Common time of two times in a measure, and begins with the last crotchet. Its character is lively happiness. It commonly consists but of two sections, of eight bars each; and its smallest notes are Quavers. This description shews, that the piece in question is much like the Bouree.

§ 25. The *Sarabande* is written in $\frac{3}{2}$ or $\frac{3}{4}$ time, and its character is expressive and majestic. Its movement therefore must be rather slow, and the Dot which is commonly added to the second minim in $\frac{3}{2}$, or the second crotchet in $\frac{3}{4}$ time, gives it an air of dignity. Its Modulation should be rich, but not too abrupt; and all passage work should be avoided in it. The resemblance between a Sarabande and a Ciaconne I have shewn in § 15. An Example in $\frac{3}{2}$, see in *Handel's* Suites, Vol. I, Suite 1; and one in $\frac{3}{4}$, in Suite 4 of the same work. This noble sort of pieces should not be entirely neglected, and I think that a Tempo di Sarabande might now and then be introduced with a good effect, in modern Sonatas.

§ 26. The *Siciliano* is generally written in $\frac{6}{8}$. It commonly begins with the last quaver, and has a Dot after the first and fourth quaver. Its character is innocence, and therefore its Movements moderate. An Example in $\frac{1^2}{8}$ see in *Handel's* Organ Concertos, first sett, No. 5.

§ 27. The *Waltzer*, is written in $\frac{3}{8}$, and its movement should be Moderato or Allegretto. As it is the tune to one of the most simple Dances, originally used in Swabia, its principal characteristic should be to mark the time of that dance, by well accenting every bar. Its modulations as a Dance Tune should therefore be simple, and not much passage work be introduced in it. As an Example I mention again the last Movement in *Vanhall's* Opera XXXII, quoted at Chap. I, § 10. And one of the most ingenious elaborations in the style of a very quick Waltzer is the last Movement in *Haydn's* three Sonatas, Op. 75.

§ 28. To the description of the above Pieces I might still have added, that of the *Horn-pipe*, the *Strathspey*, the *Reel*, and of a number of less known pieces, mentioned by *Türk* in his very valuable work, entitled *Clavierschule* (being the most compleat Guide to the art of playing on Keyed Instruments hitherto known,) Leipzig and Halle, 1789. But as the former three are sufficiently known in this country; and as I do not doubt that *Mr. Callcott* will, in his announced Dictionary of Music, give an historical account of those I have explained above, as well as a complete list, and some description of all the sorts of pieces hitherto known, I need not attempt to enlarge upon them.

§ 29. I conclude this second Essay, and with it my Essay on the Science of Music in general; and wish that the discerning Reader may not find himself disappointed in his just expectations from this work.

FINIS.

ERRATA.

At Page 10, § 8, Line 4, for "§ 12, & seq." read "§ 16, & seq."

At Page 13, Line 1, for "Principal Instruments," read "Concerting Instruments."

At Page 19, § 17, Line 15, for "Israel was glad," read "Egypt was glad."

At Page 41, Line 7, before "The best intermediate Harmony," set "§ 21."

At Page 53, Line 6, for "VI," read "IV."

From Page 61 to Page 66, "Artic. I, II, III, IV," should be "1, 2, 3, 4," like as in the List of Contents.

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Poco Presto

(1)

First system of musical notation for 'Poco Presto'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a *mf* dynamic. The right hand features a series of eighth-note patterns, while the left hand provides a harmonic accompaniment. A *f* dynamic appears later in the system. The system concludes with a *dol* marking and a bracketed instruction: *interr. Cadence in F Min*.

Second system of musical notation for 'Poco Presto'. It continues the grand staff from the first system. The right hand has a *p* dynamic marking, and the left hand has a *mf* dynamic marking. The musical texture remains consistent with the previous system.

Third system of musical notation for 'Poco Presto'. It continues the grand staff. The right hand has a *Cres.* marking, and the left hand has a *f* dynamic marking. The system ends with a *dol* marking.

Grazioso e poco Allegro

Eman: Bach.

Fourth system of musical notation for 'Grazioso e poco Allegro'. The key signature changes to one sharp (F#) and the time signature is common time (C). The music begins with a *p* dynamic and is labeled 'Subject'. The right hand has a *f* dynamic marking. The system ends with a *tr* marking.

Fifth system of musical notation for 'Grazioso e poco Allegro'. It continues the grand staff. The right hand has a *ten* marking and a *p* dynamic marking. The system ends with a *p* dynamic marking and the instruction 'Subject varied'.

Sixth system of musical notation for 'Grazioso e poco Allegro'. It continues the grand staff. The right hand has a *f* dynamic marking, and the left hand has a *p* dynamic marking.

Seventh system of musical notation for 'Grazioso e poco Allegro'. It continues the grand staff. The right hand has a *f* dynamic marking, and the left hand has a *p* dynamic marking. The system ends with a *Volti Subito* instruction.

mf

Modul: from G to D

This system shows a piano introduction in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

p

f

D major

p

This system continues the piano introduction. It includes dynamic markings of piano (p) and forte (f). The right hand has a more active melodic line, and the left hand continues with harmonic support. The key signature remains G major.

f

mf

Modul: from D

This system shows a modulation from D major to D minor. The right hand has a descending melodic line, and the left hand follows with chords. The key signature changes to two sharps (F# and C#).

1

lead: Ch: to G minor

to G minor

NB. G minor skipped. Bb major as a related

This system shows a modulation from D minor to Bb major. The right hand has a melodic line, and the left hand provides harmonic support. The key signature changes to two flats (Bb and Eb).

mf

f

key to G minor.

This system shows a modulation from Bb major to G minor. The right hand has a melodic line, and the left hand provides harmonic support. The key signature changes to one flat (Bb).

Modul: through other Keys related to G minor, to the

This system shows a modulation from G minor to G major. The right hand has a melodic line, and the left hand provides harmonic support. The key signature changes to one sharp (F#).

lead: Chord of G major.

This system shows the final chord of G major. The right hand has a melodic line, and the left hand provides harmonic support. The key signature remains G major.

(3)

The first system of musical notation consists of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including accidentals. The bass staff contains a simpler line with mostly whole and half notes.

The second system of musical notation consists of a treble staff and a bass staff. The treble staff continues the complex melodic line. The bass staff has a few notes, including a whole note and a half note.

Lead: Chord to G major

The third system of musical notation consists of a treble staff and a bass staff. The treble staff has a melodic line with some slurs. The bass staff has a few notes. A dynamic marking *p* is placed above the treble staff.

The fourth system of musical notation consists of a treble staff and a bass staff. The treble staff has a melodic line with slurs. The bass staff has a few notes. Dynamic markings *pp* and *f* are placed above the treble staff. The text "G major" is written below the bass staff.

The fifth system of musical notation consists of a treble staff and a bass staff. The treble staff has a melodic line with slurs. The bass staff has a few notes. A dynamic marking *ten:* is placed above the treble staff.

The sixth system of musical notation consists of a treble staff and a bass staff. The treble staff has a melodic line with slurs. The bass staff has a few notes. A dynamic marking *mf* is placed below the bass staff. The text "B minor is related to G major" is written below the bass staff.

The seventh system of musical notation consists of a treble staff and a bass staff. The treble staff has a melodic line with slurs. The bass staff has a few notes. A dynamic marking *p* is placed below the treble staff.

Modul to C major

Volti Subito

(4)

First system of musical notation, measures 1-4. The right hand features a complex, rapid melodic line with many accidentals. The left hand plays a simpler accompaniment. A dynamic marking of *ff* appears in measure 3. The key signature is one sharp (F#).

Second system of musical notation, measures 5-8. The right hand continues with a complex melodic line. A dynamic marking of *p* appears in measure 6. A tenuto mark is present in measure 8. The key signature is one sharp (F#).

Third system of musical notation, measures 9-12. The right hand continues with a complex melodic line. A tenuto mark is present in measure 10. The key signature is one sharp (F#).

Fourth system of musical notation, measures 13-16. The right hand continues with a complex melodic line. The key signature is one sharp (F#).

Fifth system of musical notation, measures 17-20. The right hand continues with a complex melodic line. The key signature is one sharp (F#).

Sixth system of musical notation, measures 21-24. The right hand continues with a complex melodic line. A dynamic marking of *pp* appears in measure 21. A tenuto mark is present in measure 22. The key signature is one sharp (F#).

Seventh system of musical notation, measures 25-28. The right hand continues with a complex melodic line. A dynamic marking of *f* appears in measure 27. The key signature is one sharp (F#).

(5)

p ten

another variat: of the Subject

p

f

A RONDO with Variations of the Subject

Andante
Maestoso

mf

I Var:1

f

f

Volti Subito

f

II.

(6)

Modul: in Eb



II. Var: 1



imit. of I.

B \flat



d $^{\circ}$ varied

E \flat maj. announced



E \flat min: substituted

E \flat maj: touched



Cadence

Adagio

mf

Cres

il

ad libit.

lead Ch:



Adagio I Var: 2

mf *mf* *E_b*

I Var: 3

f

II Var: 2

p

C minor

II. Var:3

mf

f

imit of I

mf

1/3 in Holman

G maj.

d^o varied

d^o

C maj

d^o

C min

Chord of

the $\frac{4}{3}$ suspen:

ditto suspen:

d^o

suspen. lead Ch: to C min:

p

Cres

il

d^o

(9)



First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a half note chord. A melodic line of eighth notes begins on the next measure, marked *ad lib* and *Cres* (crescendo). The line rises across the system and ends with a half note chord. Bass staff has a half note chord.



Second system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and a half note chord. A melodic line of eighth notes begins on the next measure, marked *I Var: 4*. The line continues across the system. Bass staff has a half note chord. A bracket connects the start of the treble staff to the start of the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and a half note chord. A melodic line of eighth notes begins on the next measure, marked *I Var 5.*. The line continues across the system. Bass staff has a half note chord.



Fourth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and a half note chord. A melodic line of eighth notes begins on the next measure. The line continues across the system. Bass staff has a half note chord.



Fifth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and a half note chord. A melodic line of eighth notes begins on the next measure. The line continues across the system. Bass staff has a half note chord. The system ends with a *Coda* marking and a piano (*p*) dynamic.



Sixth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and a half note chord. A melodic line of eighth notes begins on the next measure, marked *imit of I*. The line continues across the system. Bass staff has a half note chord.



Seventh system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and a half note chord. A melodic line of eighth notes begins on the next measure, marked *f*. The line continues across the system. Bass staff has a half note chord. The system ends with a piano (*p*) and pianissimo (*pp*) dynamic.

Cadenza alla Vanhall

(10)

Clementi

System 1: Treble clef, key of B-flat. *Presto*. Bass clef, key of B-flat. *Moderato*. Dynamics: *pp*, *sf*. Fingerings: 6, 4, 3, 5, 3, 3.

System 2: Treble clef, key of B-flat. *Presto*. Bass clef, key of B-flat. *Moderato*. Dynamics: *f*, *sf*, *p*. Fingerings: 6, 5b, 6, 5b, 6, 5, 4, 3. Markings: NB 2 suspen:.

System 3: Treble clef, key of B-flat. *rallentando*. Bass clef, key of B-flat. Dynamics: *f*. Fingerings: 6, 6, 4, 3, 6, 4, 3, 6, 5. Markings: *cres*, 2 suspen:.

System 4: Treble clef, key of B-flat. Bass clef, key of B-flat. Fingerings: 5, 3, 5, 3, 5, 3, 5, 3.

System 5: Treble clef, key of B-flat. Bass clef, key of B-flat. Dynamics: *p*, *pp*, *f*. Markings: 7, 5, NB 6 suspen:, 2 suspen:.

System 6: Treble clef, key of B-flat. Bass clef, key of B-flat. Dynamics: *dim*, *Presto e f*. Markings: *cres*.

System 7: Treble clef, key of B-flat. Bass clef, key of B-flat. Dynamics: *pp*, *f*. Markings: *cres*, 3, 3, 3.

Cadenza alla Clementi

Clementi

Allegro

(12)

1, Dom 1 2 3 4 3 3 2 1
Ans
Key 1 2 3 4 3 3 2 1
Sub

2, Dom 4 4 1 3 4 3 2 1
Ans
Key 5 5 1 3 4
Sub

3, Key 2 3 4 3 2 1 5 - -
Sub
Dom 2 3 4 3 2 1 4 - -
Ans

4, # Key 5 4 3 4 5
Sub
Dom 4 3 2 3 4
Ans

5, Key 3 5 3 2 3 4 5
Sub
Dom 3 4 3 5 6 7 8
Ans

6, Key Dom 6
Ans
Dom Key 6
Sub

7, Key 3 5 6
Sub
Dom 3 4 6
Ans

8, Dom 4 3
Ans
Key 5 3
Sub

9, Key 3 3 4 Dom
Ans
Dom 2 2 3 Key
Sub

10, 5 Key 6 1
Sub
4 Dom
Ans

11, 5 3 6 Key 1
Sub
4 3 6 Dom 1
Ans

12, Dom 4 4 6 1
Ans
Key 5 4 6 1
Sub

13, Key 2 2
Ans
Dom 1 2 1 &c.
Sub

1, Key Sub 1 Dom 2, Dom 3 Ans Key Sub

3, Key Sub Dom 1 Ans Dom Key

4, Key Sub Dom 1 Ans

5, Dom Sub Fuga chrom:

&c.

6, 5 Key 3 5 6 2 3 4 Dom 7, 5 Key 3 NB NB Sub 4 Dom 3 5 6 1 2 3 Key 4 Dom 2

8, Key 3 Dom 6 Ans NB 9, &c 10, &c Sub 3 Key 6

Seb: Bach

1. Fuga

First system of musical notation for 'Fuga'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music features a complex fugue with various melodic lines and rests.

Fuga I a 2

Second system of musical notation for 'Fuga I a 2'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music features a complex fugue with various melodic lines and rests. Labels 'I', 'II', and 'III' are placed above the first, second, and third staves respectively. The word 'inter' appears above the first staff at measure 18. The phrase 'canon in the 5th above' is written below the third staff at measure 20.

canon in the 4th below

hr

S

inter

II

S

A

A

inter

III

conclus

S by augment

S by dimin

Fuga III a 4,

The musical score is written for a single instrument, likely a harpsichord or spinet, in G major (one sharp) and 4/4 time. It consists of seven systems of grand staves, each with a treble and bass clef. The score is divided into sections labeled I, II, III, and A, with sub-sections labeled S (Subject), cp (Coda), and inter (Interlude). The key signature changes to A minor at the end of the piece.

System 1: Treble clef, G major, 4/4. Section I. Bass clef, G major, 4/4. Section S. Dynamic markings: cp.

System 2: Treble clef, G major, 4/4. Section S. Bass clef, G major, 4/4. Section cp.

System 3: Treble clef, G major, 4/4. Section cp. Bass clef, G major, 4/4. Section inter. Section II. Section S. Dynamic markings: cp.

System 4: Treble clef, G major, 4/4. Section A. Bass clef, G major, 4/4. Section cp. Section S.

System 5: Treble clef, G major, 4/4. Section cp. Bass clef, G major, 4/4. Section A. Section inter.

System 6: Treble clef, G major, 4/4. Section III. Bass clef, G major, 4/4. Section S. Section cp. Section S.

System 7: Treble clef, G major, 4/4. Section inter. Bass clef, G major, 4/4. Section S. Section cp. Section A minor. Section cp.

inter IV (17) cp

S reversed

F minor

S reversed

cp

B major

inter V

S

F major

cp

inter

A reversed

C major

S

cp

inter VI

S

F major

A

cp

thirds to the treble

A

cp

S

inter

imit of cp

S

cadence

S varied

S d.o.

rallentando

S d.o.

Fuga IV.

right hand

both hands

For three
Hands

The first system of musical notation for Fuga IV. It consists of three staves. The top staff is labeled 'right hand' and contains a single melodic line. The bottom two staves are bracketed together and labeled 'both hands', containing a complex polyphonic texture. The key signature has one flat (B-flat) and the time signature is common time (C). The system ends with a fermata over a whole note.

The second system of musical notation. It continues the polyphonic texture from the first system. The right hand staff has a melodic line with some grace notes. The left hand staves have a dense, rhythmic accompaniment. The system ends with a fermata over a whole note.

The third system of musical notation. It continues the polyphonic texture. The right hand staff has a melodic line with some grace notes. The left hand staves have a dense, rhythmic accompaniment. The system ends with a fermata over a whole note.

The fourth system of musical notation. It continues the polyphonic texture. The right hand staff has a melodic line with some grace notes. The left hand staves have a dense, rhythmic accompaniment. The system ends with a fermata over a whole note.

The fifth system of musical notation. It continues the polyphonic texture. The right hand staff has a melodic line with some grace notes. The left hand staves have a dense, rhythmic accompaniment. The system ends with a fermata over a whole note.

This musical score for page 19 consists of eight systems, each with a piano (p) and vocal (v) staff. The notation includes various musical symbols such as notes, rests, and accidentals. Labels are placed throughout the score to indicate specific musical elements:

- System 1:** The vocal staff begins with the label "S d°". The piano staff has a "cp" (crescendo) marking.
- System 2:** The vocal staff is labeled "S announced". The piano staff has a "D minor" marking.
- System 3:** The vocal staff has an "inter" (interlude) marking. The piano staff has an "A" marking.
- System 4:** The piano staff has an "A minor" marking.
- System 5:** The piano staff has a "cp" (crescendo) marking.
- System 6:** The vocal staff has a "IV." marking. The piano staff has an "S d°" marking.
- System 7:** The vocal staff has an "S" marking. The piano staff has an "S reversed" marking.
- System 8:** The vocal staff has an "S announ" marking. The piano staff has a "C minor" marking.
- System 9:** The vocal staff has an "S rev." marking. The piano staff has an "inter" marking.
- System 10:** The vocal staff has an "F minor" marking.
- System 11:** The vocal staff has a "V" marking. The piano staff has a "cp" (crescendo) marking.
- System 12:** The piano staff has a "Bb major" marking.

inter

S d^o

S announ.

S d^o

VI

A

S

Fmaj

A

Cadence of the Subject

imitations

and counterp.

Adagio

hr.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Adagio' and the key signature has two flats. The score is divided into sections by lyrics and musical markings.

Fuga a 6 Soggetti

(21)

C. C. Hachmeister

* Alla Breve

* NB. S signifies the Principal Subject; A its Answer; and 2, 3, 4, 5, 6, the other Subjects.

[illegible]

IV

int.

inter.

Adagio *tr*

The musical score consists of seven systems of grand staves. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and fingerings. The first system is marked with a '4' and a '3'. The second system is marked with a '5' and a '2'. The third system is marked with a '6' and a '2'. The fourth system is marked with a '5' and a '2'. The fifth system is marked with a '6' and a '5'. The sixth system is marked with a '5' and a '2'. The seventh system is marked with a '2' and a '3'. The page is numbered (23) at the top center. The notation includes a section marked 'IV' and another marked 'inter.'.

Stoelzel

FUGA
enharmonica

Stoelzel

(24)

I

S

A

cp

interm:

cp

int:

cp

int:

cp

cp

int:

cp

cp

III A

S announced

F minor

First system of musical notation, featuring treble and bass staves with various notes and rests. A fermata is placed over a note in the treble staff.

Second system of musical notation, featuring treble and bass staves. The treble staff is marked with "IV cp varied".

Third system of musical notation, featuring treble and bass staves. The treble staff is marked with "V".

Fourth system of musical notation, featuring treble and bass staves. The treble staff is marked with "int" and "G minor".

Fifth system of musical notation, featuring treble and bass staves. The treble staff is marked with "int" and "VI. S". The bass staff is marked with "S announced".

Sixth system of musical notation, featuring treble and bass staves. The treble staff is marked with "cp" and "S". The bass staff is marked with "cp".

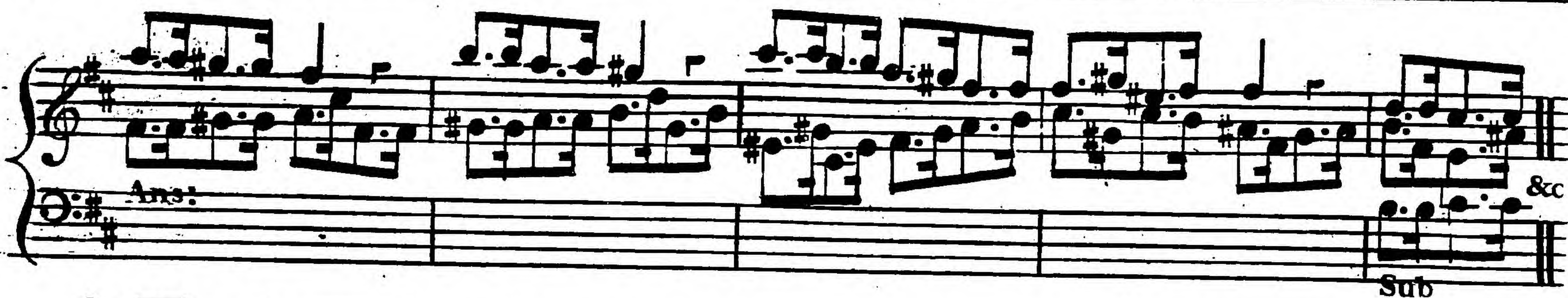
Seventh system of musical notation, featuring treble and bass staves. The treble staff is marked with "A in the 4th" and "conclusion".

1, Allegro

Sub:



Ans:

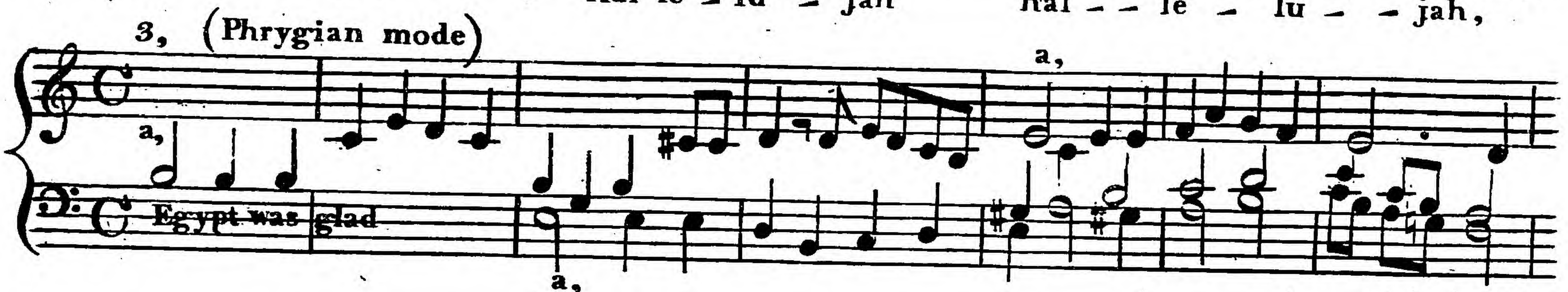


Sub

2, b, a, And we'll rejoice Hal le - lu - jah hal - le - lu - jah,



3, (Phrygian mode) a, Egypt was glad



b, a, b, &c for the fear



4, (dorian mode) a, b, a, &c b, &c



5, a, b, a, &c



Handel

1,

(dorian subject)

O let us not confounded be Thy tender mercies

Thou know'st our wants before our pray'r .

b, c, &c.

2,

Sebast: Bach

b, a,

c, B A C H

3,

Handel

Solo b, Solo

Or both divide the Cro

Let old Ti-motheus yield the Prize

c, Solo

He rais'd a mortal to the skies, he rais'd a mortal to the

wn, or both divide the Crown

1,
or both divide the Cro - - - wn He rais'd a mortal to the
both divide the Cro - - - wn. She drew an An - - - gel down. &c.
drew an An - - gel down. She drew an An - - - gel down he rais'd a mortal to the
Cro - - - wn Let old Timotheus yield the Prize.

2, Canon a 2, in all Int.

a, 2

b, 3

c, 4

d, 5

e, 6

f, 7

3, Canons on the Subject of Fugue I, Plate 14

I. 16 in 2

in the units or 8.

II . 4 in 1 .

III. 2 in 1. in the 2^d below
per tonos.

A musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The piece ends with a double bar line and repeat dots.

7 reverse

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef, key of B-flat major (one flat), and common time (C). The melody consists of eighth and quarter notes, ending with a double bar line and repeat dots.

IV. 8 in 4; right and retro: in unis : (29)

Exercise IV consists of two systems of four staves each. The first system is in C major, 8/4 time, and contains a rightward and a retrograde eighth-note scale. The second system is in B-flat major, 8/4 time, and contains a rightward and a retrograde eighth-note scale. Each system is marked with a repeat sign at the beginning and end.

V. 8 in 4, right and reverse retro:

Exercise V consists of two systems of four staves each. The first system is in C major, 8/4 time, and contains a rightward and a reverse retrograde eighth-note scale. The second system is in B-flat major, 8/4 time, and contains a rightward and a reverse retrograde eighth-note scale. Each system is marked with a repeat sign at the beginning and end.

VI. a 2 by augment:

VII. a 2 by double dimin:

Exercise VI (a 2 by augment) and Exercise VII (a 2 by double diminution) are shown on a single system of two staves. Exercise VI is in C major, 8/4 time, and Exercise VII is in B-flat major, 8/4 time. Both exercises are marked with a repeat sign at the beginning and end.

VIII. a 3 by triple augment:

Exercise VIII (a 3 by triple augment) is shown on a single system of two staves. The exercise is in C major, 8/4 time, and is marked with a repeat sign at the beginning and end. The label 'added thirds' is placed below the second staff.

IX. in the 8 below, 3 above, & 6 below.



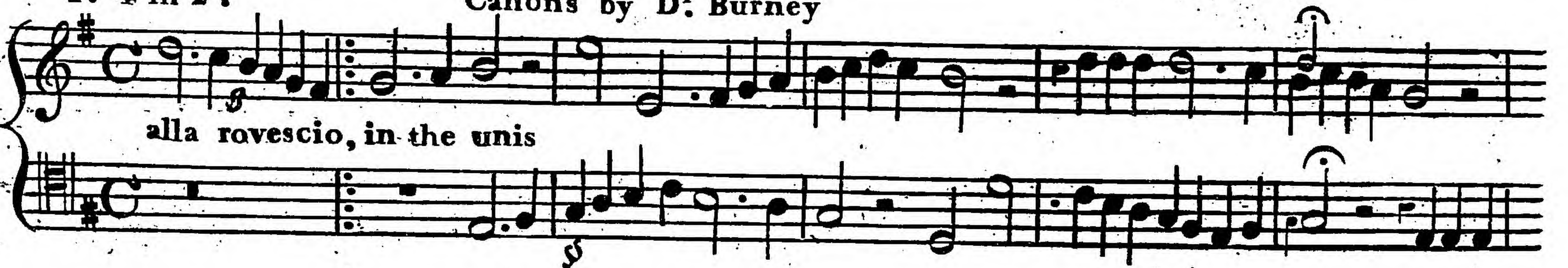
X. a 2, in the 11 below over a given melody.



I. 4 in 2.

Canons by D^r Burney

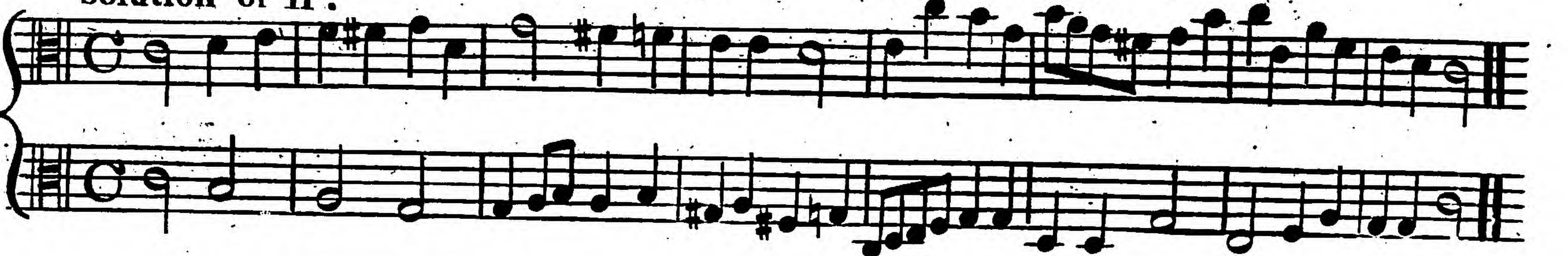
alla rovescio, in the unis



II. Communis est via. a 2



Solution of II.



III in ogni modo

(31)

l'ultima volta

I believe in God, believe in God the Fa - ther Almighty.

I believe in God believe in God the Fa - ther Almighty.

I. 4 in 1, per tonos by 5ths

Canons by Kirnberger

6

9

15

2

2

2

Solution of I.

I Continued .

Section I Continued consists of four staves of music. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in bass clef with a key signature of two sharps. The third and fourth staves are in bass clef with a key signature of two sharps. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout the section.

II. to be resolved exactly like the above

Section II consists of two staves of music. The first staff is in treble clef with a key signature of two sharps. The second staff is in bass clef with a key signature of two sharps. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout the section. Fingerings are indicated by numbers 2, 6, and 15 above notes.

Solution of II.

The Solution of II consists of four staves of music. The first staff is in treble clef with a key signature of two sharps. The second staff is in bass clef with a key signature of two sharps. The third and fourth staves are in bass clef with a key signature of two sharps. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout the section.

A musical score for a canon by Emanuel Bach. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of one flat (Bb). The fourth staff is in bass clef with a key signature of one flat (Bb). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals.

Canons by Eman. Bach

I
first equal
length and
then by dimin:

Canon I by Emanuel Bach. The score is in 2/4 time. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The music features a rhythmic pattern of eighth and sixteenth notes.

Canon II by Emanuel Bach. The score is in 2/4 time. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The music features a rhythmic pattern of eighth and sixteenth notes.

Canon II by Emanuel Bach. The score is in 2/4 time. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The music features a rhythmic pattern of eighth and sixteenth notes.

Kirnberger

First Solut:
of N° II

First solution of Canon II by Kirnberger. The score is in 2/4 time. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The music features a rhythmic pattern of eighth and sixteenth notes.

First solution of Canon II by Kirnberger. The score is in 2/4 time. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The music features a rhythmic pattern of eighth and sixteenth notes.

Kirnberger

Second Solut.
of N° II

Second solution of Canon II by Kirnberger. The score is in 2/4 time. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The music features a rhythmic pattern of eighth and sixteenth notes.

Volti Subito

A musical score for a piece in D major, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a complex melody with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#). The piece ends with a double bar line and the instruction "Dal Segno" written above the final staff.

I Canons by Fasch

A musical score for Canon I by Fasch, in C major, 4/4 time. It consists of two staves, both in treble clef. The music is a canon, with the second staff entering a measure later than the first. The key signature has no sharps or flats.

II

A musical score for Canon II, in C major, 4/4 time. It consists of two staves, both in treble clef. The music is a canon, with the second staff entering a measure later than the first. The key signature has no sharps or flats.

III

A musical score for Canon III, in D major, 2/4 time. It consists of two staves, both in treble clef. The music is a canon, with the second staff entering a measure later than the first. The key signature has two sharps (F# and C#).

A musical score for a piece in D major, consisting of two staves, both in treble clef. The music features a complex melody with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#).

A musical score for a piece in D major, consisting of two staves, both in treble clef. The music features a complex melody with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#).

Canon . 9 in 1. In the 3, 5, 7, 9, 11, 13, 15, & 17 below .

Marpurg

Canons on the Royal Subject by Sebast: Bach:

I. a 2.

II. a 2 Violini, in unis

Thema

III. a 2, per motum contr.

Thema

IV. a 2, per aug: contr: motu

Thema

V. a 2.

Thema

W

VI. a 2.

Th

W

VII

VIII a 4

I Some Solutions of the preceding Canons by Sebast: Bach

I



NB



III. lowest line only .

reply

&c



IV

reply

Thema

Canon



last bar

&c.

&c.



last bar

3

2

1

&c

&c

&c

This block contains the musical notation for measures 38 through 41 of section VIII. 4. It consists of four staves. The first staff has a 'last bar' annotation above it. The second, third, and fourth staves are numbered 3, 2, and 1 respectively, indicating a descending sequence. Each of these three staves has an '&c' (crescendo) marking above it. The notation includes various note values, rests, and accidentals.

IX Fuga canonica in the 5th above

This block contains the musical notation for section IX, 'Fuga canonica in the 5th above', spanning measures 42 through 49. It consists of eight staves, organized into four systems of two staves each. The notation is complex, featuring many sixteenth and thirty-second notes, as well as various rests and accidentals. The key signature is one flat (B-flat), and the time signature is common time (C).

This page of musical notation, numbered (39), contains eight systems of staves. Each system consists of a treble staff and a bass staff, both with a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various note values, rests, and dynamic markings. The first system shows a treble staff with a whole rest and a bass staff with a continuous eighth-note pattern. The second system features a treble staff with a half note and a bass staff with a continuous eighth-note pattern. The third system shows a treble staff with a half note and a bass staff with a continuous eighth-note pattern. The fourth system features a treble staff with a half note and a bass staff with a continuous eighth-note pattern. The fifth system shows a treble staff with a half note and a bass staff with a continuous eighth-note pattern. The sixth system features a treble staff with a half note and a bass staff with a continuous eighth-note pattern. The seventh system shows a treble staff with a half note and a bass staff with a continuous eighth-note pattern. The eighth system features a treble staff with a half note and a bass staff with a continuous eighth-note pattern.

I 3 in 1 unison

the 3^d part singeth only the minims, making them semibreves, per aug:

II rising a note at every return, a 5 one above another.

Canon 3 in 1

III 3 in 1.

IV 4 in 2.

Canon

Canon

V Canon 3 in 1

two parts falling, the third rising, making ev'ry note a Semibreve

N^o. III explain'd

{ The large notes is one part, the small notes another,
the third singeth both sorts of notes, leaving all the rests .

Solution

1,

a b c d e f aa bb

2,

a b c d e f g h

3,

4,

Canons by Handel.

I.

Larghetto

All our joys to sorrow turning, and our Triumphs into Mourning

All our joys to sorrow turning, and our Triumphs in to

all our joys to sorrow turning

As the Night succeeds the Day, as the night succeeds the Day.

all our joys to - sorrow
organ

Mourning

As the Night succeeds the Day, as the night succeeds the Day.

and our triumphs in to mourning, as the night succeeds succeeds the

turning, and our triumphs in to mourning, as the night succeeds the

Day all our joys to sorrow turning,
 as the Night succeeds the Day,
 Day, all our joys to - sorrow
 as the Night succeeds, succeeds the Day, succeeds the Day, as the Night suc=
 as the Night succeeds the Day, all our joys to sorrow turning,
 all our joys to sorrow turn =
 turning as the Night succeeds, as the night succeeds, succeeds the Day,
 = ceeds the Day, organ all our joys to sorrow
 and our triumphs in - to mourning, in - to mour - - ning, as the
 = ing and our triumphs in - to mourning, in - - to mourning, as the Night suc=
 all our triumphs in - to mourning, as the Night,
 turning as the Night succeeds the Day, as the

Night suc - ceeds suc - ceeds the Day, as the Night suc - ceeds the
 =ceeds as the Night suc - ceeds the Day, as the Night suc - ceeds the
 as the Night suc - ceeds the Day, as the Night suc - ceeds the
 Night suc - ceeds the Day, as the Night suc - ceeds the

Viol. 1
 Day.
 Viol. 2
 Day.
 Viola
 Day.
 Basso
 Day.

II. Handel
 Freed from War's de - structive Sword: Peace her plen - ty round shall
 Freed from War's de - structive Sword: Peace her plen - ty
 Freed from War's de - structive Sword:
 Freed from War's de - structive Sword: organ

spread peace her plenty round shall spread, shall spread, while in vir - tues

round shall spread round shall spread, shall spread, while in vir - tues

peace her plenty round shall spread - - - while in vir - tues

peace her plen - ty round shall spread while in vir - tues

Path you tread, Freed from Wars' de - structive Sword freed, Violins

Path you tread, Freed from Wars' de - structive Sword freed, Tenor

Path you tread, Freed from Wars' de - structive Sword freed,

Path you tread, Freed from Wars' de - structive Sword freed, Bass

freed, freed from Wars' de - structive Sword: Violins

freed, freed from Wars' de - structive Sword: Peace her plenty

freed, freed from Wars' de - structive Sword: Peace her

freed, freed from Wars' de - structive Sword: organ

peace her plenty round shall spread, peace her plen-ty round shall spread,
 round shall spread, peace her plenty round shall spread round shall spread,
 plenty round shall spread peace her plenty round shall spread round shall spread,
 peace her plen-ty round shall spread

while in virtues path you tread. Violin Primo
 while in virtues path you tread. Violin Secondo
 while in virtues path you tread. Viola
 while in virtues path you tread. Basso

Canon by C.H. Graun.

Viol. 1
 Viol. 2
 Viola
 col Basso

I - lio ca - da, el Re - - ge al tero: E poi veggai il passeggero sol ro vine e solo or -
 I - lio ca - da, el Re - - ge al tero: E poi veggai il passeggero sol ro

ro - ri, o ve Troja or-po-sail piè, or po -
vine solo or-ro - ri, o ve Troja or-po-sail piè, or po

sa orpo-sail piè, I lio ca-da, èl
sa orpo-sail piè, I lio

p

Re ge altero: e poi veggai il passeggero sol rovine, e solo or ro
cada, e' Re ge al tero, e poi veggai il passeggero sol ro rovine e solo or ro

Col 1.^{voce} *f*

Col 2.^{voce} *f*

ri, o - - ve Tro - - ja or po - - sa il pie, or po - sa il pie.

ri, o - - ve Tro - - ja or po - - sa il pie, or po - sa il pie.

f unis

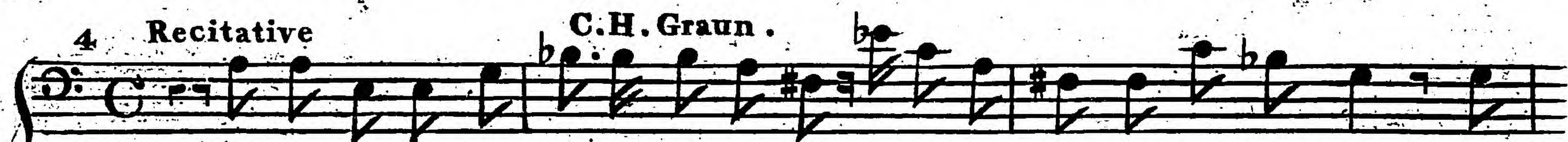
1,



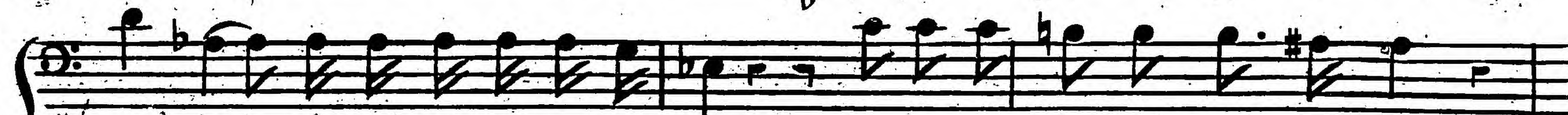
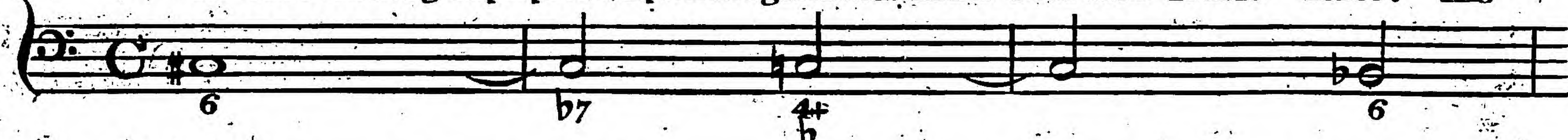
4

Recitative

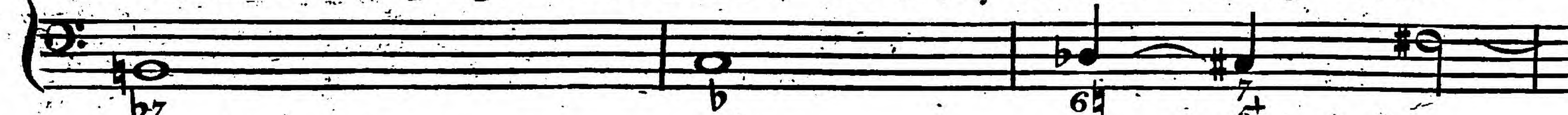
C.H. Graun.



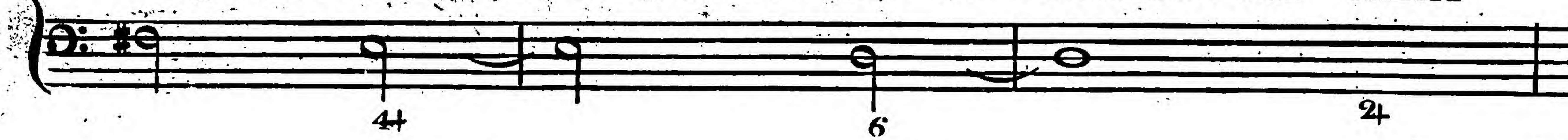
At once the long sup-pressed pain and grief attacks his Soul with double force. His



heart swells in his a-gi-ta-ted breast. In ev-ry vein bore tearing darts.



His gentle frame shakes trembling on the Cross. He suffers more than tenfold



Death and all his terrors. He bears the weight of Hell itself. But striving to endure, these

tortures, his strength begins to fail. He cries My God! my God! oh why hast thou for-

saken me! And lo, the dreadful hour begins to pass. Now he sighs: I

thirst! I thirst! when to afford him some relief, they give him vinegar to drink.

His sufferings then increase no more. Triumphant he cries with a loud voice, and

says: now it is done! now it is done! Receive o Father, receive o

Father my spirit! and leaning his head up on his breast, he dies.

Prelude

Sebast: Bach

(52)

This image shows a page of musical notation for a piano prelude by Sebastian Bach, page 52. The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The music is in C major, indicated by the key signature (no sharps or flats). The time signature is common time (C). The piece begins with a series of sixteenth-note arpeggiated figures in the right hand, while the left hand provides a steady accompaniment of eighth notes. The notation includes various musical symbols such as notes, rests, beams, and slurs, all rendered in a clear, black-and-white format. The page number (52) is located at the top right, and the title 'Prelude' and composer 'Sebast: Bach' are at the top left.

This page contains eight systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation is highly rhythmic, with frequent use of beamed sixteenth and thirty-second notes, indicating a fast tempo. The key signature is one sharp (F#), and the time signature is common time (C). The piece ends with a double bar line and repeat dots.

Volti Subito



This page of musical notation, labeled (55), contains seven systems of piano accompaniment. Each system is composed of a treble staff and a bass staff, connected by a brace on the left. The music is written in a key signature of one sharp (F#). The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, as well as rests and slurs. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a more complex, rhythmic pattern. The second system features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The third system shows a treble staff with a series of eighth notes and a bass staff with a similar rhythmic pattern. The fourth system has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The fifth system features a treble staff with a series of eighth notes and a bass staff with a similar rhythmic pattern. The sixth system has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The seventh system features a treble staff with a series of eighth notes and a bass staff with a similar rhythmic pattern. The page concludes with a double bar line in both staves of the final system.

Em: Bach

Kirnberger

1. God is my song! 2. God is my song. 3. God is my song.

Is God for me, Is God for me, Is God for me.

87

Allegro di molto

Haefslar

This page of musical notation, numbered (57), consists of eight systems of staves. Each system typically contains a treble clef staff and a bass clef staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Pedal markings, indicated by 'ped:', are used in several systems to denote sustained sounds. A first ending bracket labeled '1.' and a second ending bracket labeled '2.' are present in the seventh system, indicating different paths for the music. The notation is written in a standard musical style with a key signature of one sharp (F#).

Spirtuoso

Händel

(58)

Handwritten musical score for 'Spirtuoso' by Händel, measures 1-12. The piece is in 2/4 time and B-flat major. It features a treble and bass staff with a grand staff bracket. The notation includes various note values, rests, and accidentals. Pedal markings ('ped:') are present at measures 1, 3, 5, 7, and 9. The music is characterized by rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand.

Moderato

Sebast: Bach

1. set of Keys

2.^d set of Keys

Pedals

Handwritten musical score for 'Moderato' by Sebastian Bach, measures 1-12. The piece is in 3/4 time and B-flat major. It features a treble and bass staff with a grand staff bracket. The notation includes various note values, rests, and accidentals. The first system is labeled '1. set of Keys' and the second system is labeled '2.^d set of Keys'. Pedal markings ('Pedals') are present at the beginning of the second system. The music is characterized by flowing sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand.

This page contains a handwritten musical score, numbered (59) at the top center. The score is organized into six systems, each consisting of three staves. The first two staves of each system are joined by a brace on the left and use treble clefs, while the third staff uses a bass clef. The key signature is B-flat major (two flats). The notation includes a variety of note values, rests, and dynamic markings such as *mf* and *f*. The handwriting is in black ink on aged paper.

This page of musical notation, numbered (60), contains six systems of staves. Each system consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The notation is complex, featuring numerous notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The first system includes a large bracket on the left side. The second system includes a large bracket on the left side. The third system includes a large bracket on the left side. The fourth system includes a large bracket on the left side. The fifth system includes a large bracket on the left side. The sixth system includes a large bracket on the left side. The notation is dense and detailed, with many notes and rests. The page is numbered (60) at the top center.

This image shows a handwritten musical score on page 61. The page contains four systems of music, each consisting of three staves. The notation is written in black ink on aged, slightly yellowed paper. Each system begins with a treble clef on the top staff and a bass clef on the bottom staff, with a key signature of two flats (B-flat and E-flat) indicated by two flat symbols on the first staff of each system. The music is written in a style that suggests a 19th-century manuscript. The first system features a complex melodic line in the treble with many sixteenth and thirty-second notes, while the bass line is more rhythmic with eighth and quarter notes. The second system continues this pattern with similar melodic complexity in the treble. The third system shows a change in the treble part, with more sustained notes and some ties, while the bass line remains active. The fourth system concludes the page with a final cadence, marked by a double bar line and a repeat sign at the end of the treble staff. The handwriting is fluid and characteristic of a composer or arranger of the period.

Adagio

This musical score page, numbered (62), is marked "Adagio". It features a piano accompaniment and a violin part. The piano part is written in three systems, each with a grand staff (treble and bass clefs) and a 12/8 time signature. The key signature has two flats (B-flat and E-flat). The violin part is written in a single system at the top, also in 12/8 time and two flats key signature. The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo).

This image shows a handwritten musical score for piano, consisting of 24 staves arranged in six systems of four staves each. The notation is in G major (one sharp) and 4/4 time. The first system (staves 1-4) begins with a treble clef and a key signature of one sharp. The melody is written in the upper staves, while the lower staves provide harmonic support. The second system (staves 5-8) continues the piece, showing a transition in the bass line. The third system (staves 9-12) features more complex melodic lines in the upper staves. The fourth system (staves 13-16) shows a continuation of the melodic and harmonic development. The fifth system (staves 17-20) includes a section with a key signature change to two flats (B-flat major or D-flat major). The sixth system (staves 21-24) concludes the piece with a final cadence. The handwriting is clear and legible, with some ink bleed-through visible from the reverse side of the paper.

This page contains a handwritten musical score for piano, spanning measures 64 to 72. The notation is written on three systems of grand staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. There are several slurs and ties used throughout. The handwriting is clear and legible. The first system (measures 64-66) shows a complex melodic line in the right hand and a more rhythmic accompaniment in the left. The second system (measures 67-69) continues this pattern with some changes in the left-hand accompaniment. The third system (measures 70-72) concludes the page with a final cadence. The tempo marking 'Allegro' is written above the first staff of the third system.

Allegro

This page of a handwritten musical score, numbered (65), contains ten systems of music. Each system is written for piano and consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it, all enclosed in a brace. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is dense, featuring many beamed sixteenth and thirty-second notes, as well as some triplets. The manuscript shows signs of age, with some ink bleed-through and minor surface marks.

This page of a handwritten musical score, numbered 66, contains eight systems of music. Each system is written for piano and consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) at the beginning of each system. The notation is in a cursive, handwritten style. The first system features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes. The second system continues this texture, with some rests in the right hand. The third system shows a change in the right-hand melody, with more sustained notes and some trills. The fourth system has a more active right hand with frequent sixteenth-note runs. The fifth system features a prominent, rapid sixteenth-note scale in the right hand. The sixth system continues with a similar fast-moving right hand. The seventh system shows a more melodic right hand with some longer note values. The eighth system concludes with a final, somewhat slower right-hand melody. The left hand throughout the piece generally follows a consistent rhythmic pattern, often using eighth and sixteenth notes to support the right hand's melodic lines.

This page of musical notation consists of six systems, each containing three staves (treble, alto, and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings, including 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and the word 'FINE' printed below the final system.

F I N E